

Spring, 1979

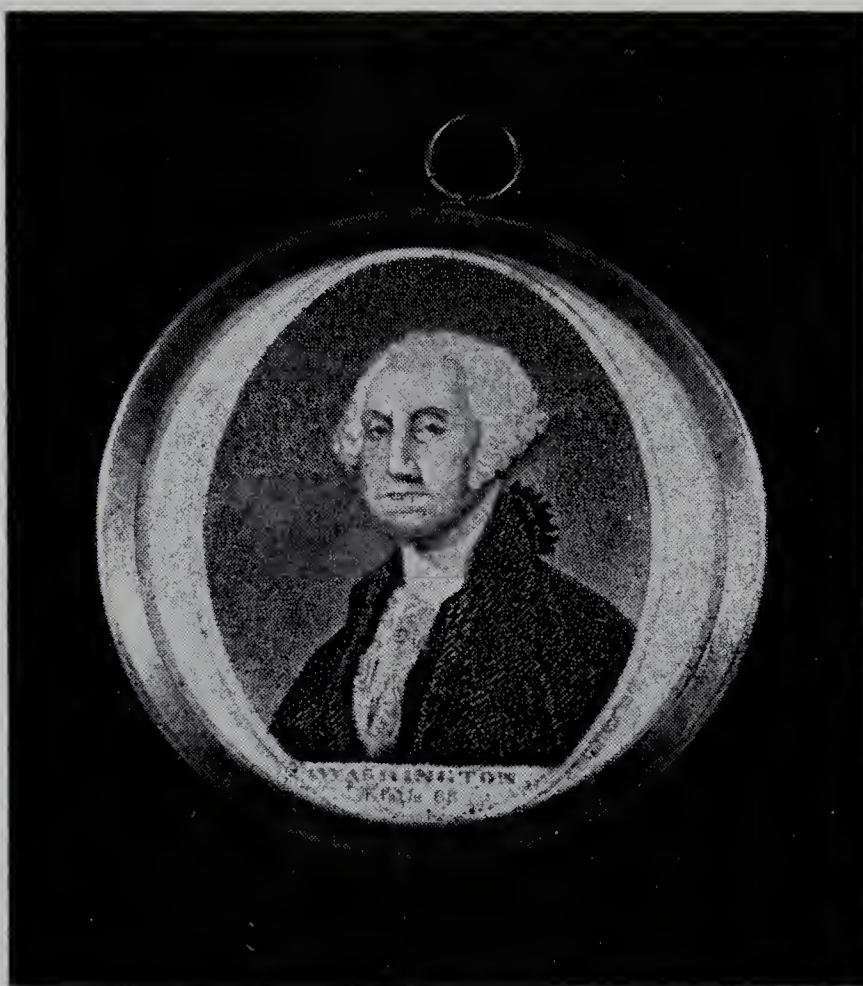
Vol. 36, No. 2

Whole No. 142

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The Essay-Proof Journal

Devoted to the Historical and Artistic
Background of Stamps and Paper Money



This Harrison engraving led member Bill Harrison to another rare engraving that now reposes in the National Portrait Gallery. See his story on Page 55.



Official Journal of The Essay-Proof Society

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Sotheby Parke Bernet Stamp Auction Co.

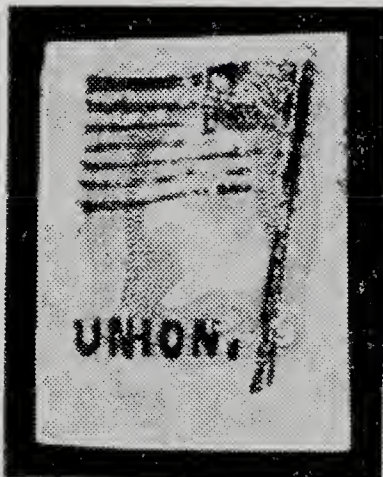
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U.S. Sc. #65
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The Essay Proof Journal

Vermeil Award, Sipex 1966

Vermeil Award, Internaba 1974

Vol. 36, No. 2

SPRING 1979

Whole No. 142

Published Quarterly by The Essay-Proof Society

Editor

BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549

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The Essay-Proof Society

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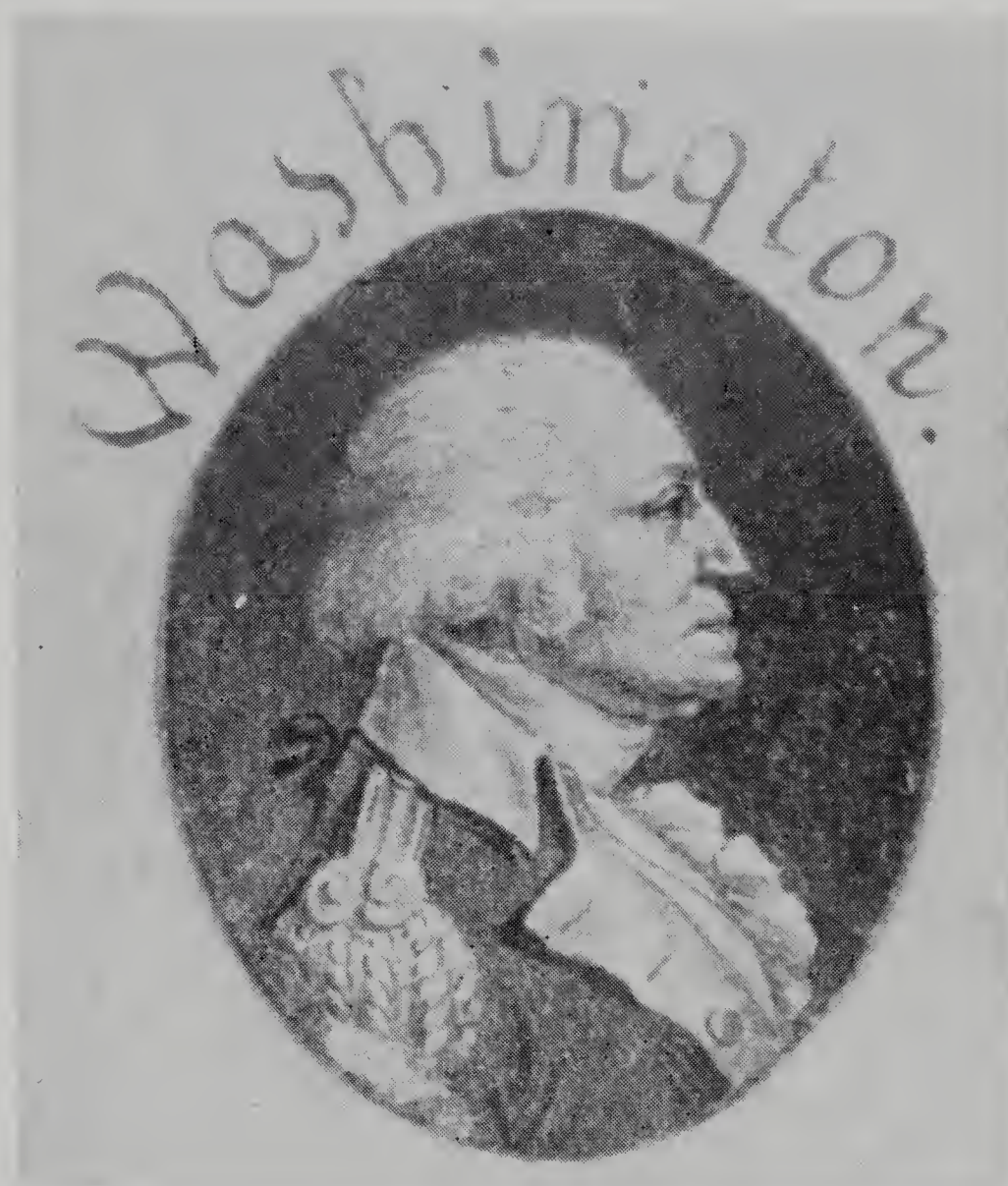
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THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month except January, May, July and August (the January and May meetings will be held the following day, Thursday) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P.M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.



Enlargement of the Saint-Memin engraving of Washington.
National Portrait Gallery copy, reproduced by permission.

Philately-Syngraphics-Art

The Story of a Rare Saint-Memin Engraving of George Washington

By WILLIAM J. HARRISON

WHEN I first started to collect the engravings of the several Harrisons, especially on bank notes, I had no idea of the extent of their work other than the listings in Stauffer and Fielding's "American Engravers on Copper and Steel". At that time in the 1930's during THE depression, my best source for prints was the shop of one Robert Freidenberg on West 52nd Street, New York City, who dealt only in engravings. Since he and his assistant knew I was searching for work by Harrisons, they let me know whenever anything was offered for sale.

One day in the late 1930's, there was a telephone call for me from Freidenberg's assistant to tell me that a runner had just stopped in to offer a scarce engraving of George



Photograph of the Saint-Mémin copper plate made in 1977.

Washington by Charles P. Harrison, mounted in a pewter frame, and a small copper plate engraved with a very small portrait of Washington, and a print from the plate. There was no engraver's signature, but the plate was inscribed "Printed by C. P. Harrison".

Although the price of each piece was very low compared to today's high values, we were still feeling the effects of the depression, and I found I could not afford to purchase both pieces. The Washington print in the pewter frame was the more interesting to me at the time, and I figured there surely was more than one copy of the engraving somewhere in the U. S. A., but I realized the copper plate was unique, and decided to buy it, even though I did not know who engraved it.

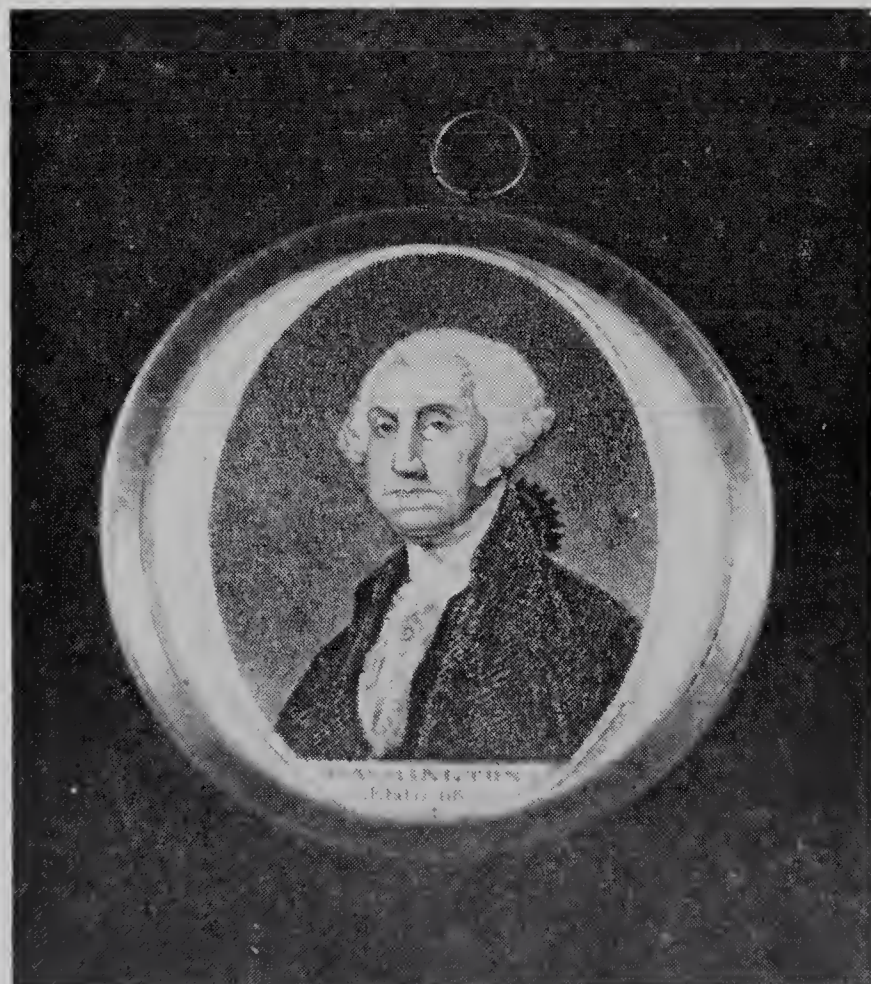
The fun began trying to discover who engraved the portrait. I knew from examination that it was cut by a master. Searching through Hart's "Engravings of Washington", I guessed it could be one of the "unknowns" work, possibly made to be used in a mourning or memorial ring once popular around 1800, but I was never able to even "attribute" the artist with any certainty.

In the spring of 1977, I was in our South Yarmouth (Mass.) Library. Glancing through the February 1977 issue of *Antiques Magazine*, I discovered the excellent article on memorial engravings honoring George Washington. To my amazement and excited delight, there was an illustration of a Washington Memorial Ring which contained what looked like the engraving from my copper plate. The ring was in the collection of the Metropolitan Museum of Art, and the portrait mounted in it was attributed to the famous artist Saint-Mémin (Charles Balthazar Julien Fevret de Saint-Mémin, 1770-1852).*

I immediately wrote to the Metropolitan Museum, sending a picture of my print and asking for information and authority for their attribution of the engraving to Saint-Mémin. Their reply was merely that his name was listed on their catalog card for the ring. They did, however, suggest that I contact the National Portrait Gallery in Washington, D.C., considered the authority on the work of Saint-Mémin.



A contemporary (1977) restrike made from the Saint-Memin copper plate by an artisan in Massachusetts.



The engraving of Washington by C. P. Harrison as originally offered with the Saint-Memin copper plate.



Photograph of a print from the Saint-Mémin copper plate, circa 1800.

Accordingly I wrote to the National Portrait Gallery, sending them a copy of the prints I had made from my plate in 1969. They promptly telephoned me, suggesting that since the print I had sent to them was made in 1969, that I might know where the copper plate was. When I told them that I had it, they then asked if I would please loan it to them for their inspection, which I was pleased to do. I was more than delighted to receive their following letter:

April 29, 1977

Dear Mr. Harrison:

Having looked closely at your copperplate, I am convinced that it is Saint-Mémin's original plate for his engraving of George Washington. I enclose a photograph of our print of Washington, blown up to show details. The original engraving is the same size as the image on your plate. Saint-Mémin made his crayon portrait of Washington in Philadelphia in the late fall of 1798. Known as the "Brevoort" crayon, it has been lost since the late nineteenth century. The engraving from it is smaller than most of Saint-Mémin's portrait engravings, which measure about two inches in diameter. It is believed that the Washington engraving was made after Washington's death in 1799, and that the small size shows that it was intended to be worn in a memorial ring. There is one known example of a ring with the engraving still in it, at the Metropolitan Museum of Art. Other examples of the engraving do exist, but, like that one, they are trimmed within the area of the plate mark. Thus we do not know for sure how large the original plate was. Your plate is slightly larger than a plate we have here, of the Saint-Mémin portrait of Charles Willson Peale. However, if we can find an example of an engraving of Washington which has not been trimmed, we will have further confirmation that this is the original plate.

Considering the enormous historical importance of this plate, as well as its artistic importance for Saint-Mémin's work, I wonder whether you would consider making it available for acquisition by the Portrait Gallery. We now have here the collection of artist's proofs taken back to France by Saint-Mémin in 1814. They are displayed in a room called the Saint-Mémin Gallery. The inclusion of this plate in that room with that very important collection of engravings would be very meaningful for the Gallery and for Saint-Mémin. In addition, it would link C.P. Harrison's name with Saint-Mémin's. My hypothesis on the connection is that Harrison acquired the plate at some time from the artist, and inscribed it with the words "Printed by C.P. Harrison," and then intended to, or did, strike off a series of prints. I have never seen one of these; have you?

If the plate came to the Gallery as a gift, we would obtain an appraisal which you of course could use as a tax deduction. Alternatively, we would be interested in purchasing the plate.

I look forward to hearing from you, and can only tell you again how pleased I am to have seen this important copperplate.

Yours sincerely,

Ellen G. Miles (Dr.)
Assistant to the Director

Although I would have enjoyed having a tax deduction (for a few years) by giving the plate to the National Portrait Gallery, I also had it appraised and probably would have fared most profitably by accepting the Sothbey Parke Bernet urgent offer to allow them to sell it at auction. However, I felt the work properly belonged in the Saint-Mémin Room at the National Portrait Gallery permanently exhibiting the collection of proofs of his work so generously given to them by Mr. Mellon. I felt fortunate to have the National Portrait Gallery purchase the plate from me and to know it now has a proud and safe permanent exhibition home.

Perhaps it should also be mentioned that it was not until 1960 that I finally found another copy of the George Washington portrait engraved by C. P. Harrison that I was unable to afford in 1939. An antique dealer at the White Plains, N.Y., show had it for sale but a beautiful silver frame had been substituted for the original pewter frame which is called for in Baker. When I inquired about the item, I was informed that the silver frame was the important antique for sale, not the funny picture of Washington. My crushed feelings were partially assuaged when the dealer agreed to sell me just the engraving for a nominal price, instead of having to buy the small, expensive, antique silver frame.

The moral of the story, if any, confirms the adage to purchase the rare item when you have the chance, as you may never see the item again or ever get another chance. I am inclined to think I was just lucky for once.

* A thorough biography by Oliver Ramsey of Saint-Mémin appears in *ESSAY-PROOF JOURNAL* no. 73, Winter 1962. In it Ramsey brings out the artist's connection with philately. His work was the source of the George Washington vignette on the 8c denomination of the 1932 Bicentennial series and the Jefferson portrait design of the 1886 postal card, Scott UX9. The author also contends that the left-facing portrait on UX27 should be credited to Saint-Mémin. The artist was a French-born aristocrat and army officer whose artistic bent, exercised as a hobby, stood him in good stead as a living while in exile in America from the French revolution. He used his inventive talents to develop a "physiognotrace", a sort of surveying instrument for the head and face which yielded accurate profiles from which he produced more than 750 miniature copper engravings through use of still another invention, a pantograph.

The ring referred to in the *Antiques Magazine* article is described as having a colored engraving $\frac{5}{8} \times \frac{3}{8}$ inch taken from Saint-Mémin's crayon drawing. A New York jeweler and two Philadelphia jewelers advertised memorial rings beginning Jan. 4, 1880.

Greek Post Office Issues Philatelic Motif Medals

One of the more intriguing and logical of modern "collectibles" is the set of medals issued by the Greek Post Office to commemorate 150 years of service. There are two designs—one depicting the large Hermes head 1 lepton 1861 stamp, the other with the Hermes wearing broad-rimmed hat 1 lepton of 1911—in gold, silver, and bronze. Orders were taken up to March 15, 1979, after which date the state mint of France struck the medals. Designs are by the Post Office artist Vasilike Constantinea.

Mexico

Bradbury Wilkinson Presentation Sheet

By PAUL T. JUNG

An exceptionally fine example of the engraver's art was sold at an auction conducted by Shelton's & Associates (5164 Broadway, San Antonio, Texas 78209) on 10-11 Feb. 1979 (lot 2197) for \$1250.00. The sheet consists of a central block of 96 one centavo Mexican stamps (Scott - design A20) surrounded by four ornamental motifs with a column of 11 stamps at each side. Each stamp has the word "PRUEBA" across the upper left corner. Bradbury & Wilkinson, using the design of the then-current 1c value in the 1895 commemorative series, prepared the sheet for the account of the Mexican Financial Agency to show the Postal Administration of Mexico the quality of their work. Although "Prueba" literally translates as "proof", the B&W Pruebas are not proofs. They are more properly considered essays submitted for possible acceptance by the Mexican postal authorities. There are several minor differences between these and the actually issued stamps.

The sheet is known in black, light brown and blue. This one, printed in black, is the only complete sheet known. Other sheets have been cut into singles and various size multiples. Until this item appeared, it was not known that the sheet contained the columns of 11 stamps at each side. The illustration on page 4 of *1895-1898 Mail Transportation Issue of Mexico* by Karl H. Schimmer assisted by C. P. Bulak (Mexico-Elmhurst Philatelic Society, 1972) depicts a light brown sheet which has had these two columns cut away. Readers interested in this topic or the series from which it was adopted (often called "MULITAS" after the picture of a mail carrier riding a mule on the 4c and 12c stamps) are referred to Schimmer's work.



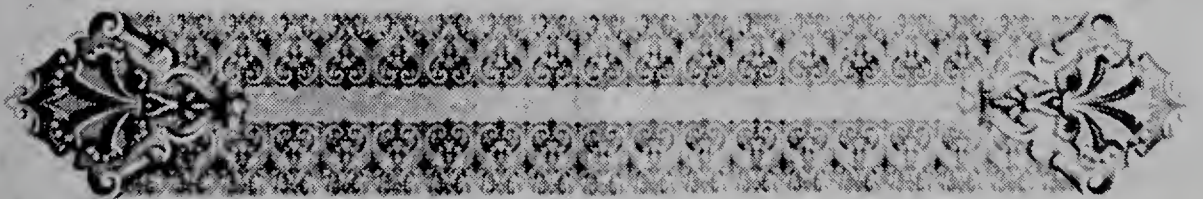
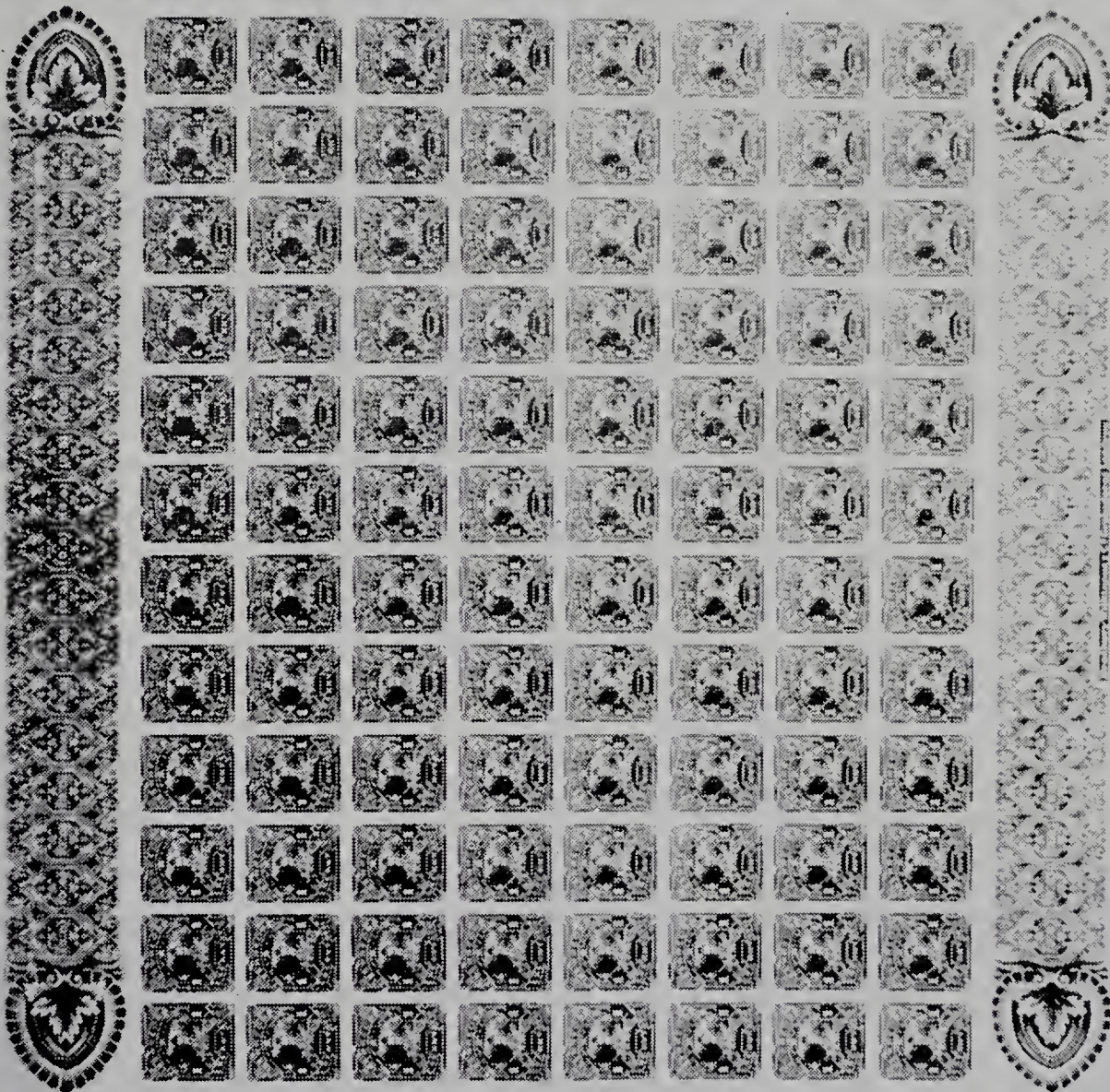
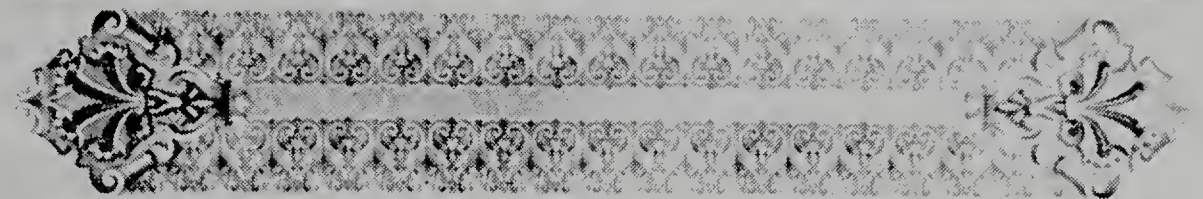
Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting of The Essay-Proof Society and announce it as required by the Society's By-Laws.

The Annual Meeting for 1979 shall be held at the Collectors Club, 22 East 35th Street, New York, N. Y. on Wednesday, Oct. 10, 1979, at 7:30 P.M. and will be in session until all business which may lawfully come before the meeting shall have been transacted.

The election of Directors to replace those whose terms expire and any other business as is provided for in Article III of the Society's By-Laws shall constitute the Agenda.

DAVID MCGUIRE, *Secretary.*



Author Response to—

Turner Critique of "The Smithsonian Bequest of Senator
Ernest Ackerman"

Barbara Mueller, Editor:

There is room in any journal for proper comment on errors in the substance of an article that has been published. However, the "Reader Response" of George T. Turner, R.D.P., is gratuitous, unfair, unkind and should not have appeared in your journal.

Mr. Turner is correct in catching an obvious error as to the date of Ackerman's probate. The sentence should have stated that the probate was on October 29, 1931, eleven days following the Senator's death. The error was made in the final transposition to the typewritten page.

Mr. Turner has failed to distinguish between the word "of" and "by" in the title which reads "The Smithsonian Bequest *of* Senator Ernest Ackerman". The face page photograph on page 103 boldly states "Proofs of United States Stamps, Owned by Ernest R. Ackerman, Plainfield, New Jersey, and bequeathed 'by' him October 18, 1931 To The Library of Congress of the United States of America". Mr. Turner also failed to distinguish between the noun "bequest" and the verb "bequeath", for the substance of the article makes it quite clear that three volumes of Ackerman material which were received by Dr. L. Quincy Mumford of the Library of Congress were given (as a bequest from Mumford) to Secretary Leonard Michael of the Smithsonian Institution.

These flaws are quibblesome and are not at the bottom of my distress. I do take grave offense to Mr. George Turner's final sentence which inquires, "Why is it that so many writers fail to thoroughly research their subject, that only results in incomplete and inaccurate information being perpetuated in the philatelic press?".

I traveled from Los Angeles to Washington, D.C. in quest of accurate material for my article. I spent six hours with Mr. Craig Turner (no relation) and Mr. Franklin Bruns of the Smithsonian Institution in the close confines of their philatelic offices and in the government strongroom to review and catalog the Ackerman bequest. The official records to which I had access provided no information to elucidate the facts relating to Ackerman's family legal involvement with the Senator's bequest.

The editor will see from Xerox enclosures from Craig Turner, Falk Finkelburg, Lambert Gerber and Eugene Costales, along with personal letters of inquiry regarding the Ackerman bequest to Mr. George C. Turner, himself, that I did not lack determination in attempting to search out facts on the Senator. I also made personal telephone calls to several philatelic luminaries and performed biographic research in our philatelic library. Mr. George Turner chose not to contribute his available knowledge to the story but decided, instead, to criticize its author for perpetuating incomplete and inaccurate information.

Henceforth, the pages of THE ESSAY-PROOF JOURNAL should not serve to impugn the philatelic competence of any author. Criticism and correction of inaccurate information is always invited but let it be submitted properly with a sense of fair play.

Sincerely,

Stanley M. Bierman, M.D.,
F.A.C.P.

Another Syngraphic Link

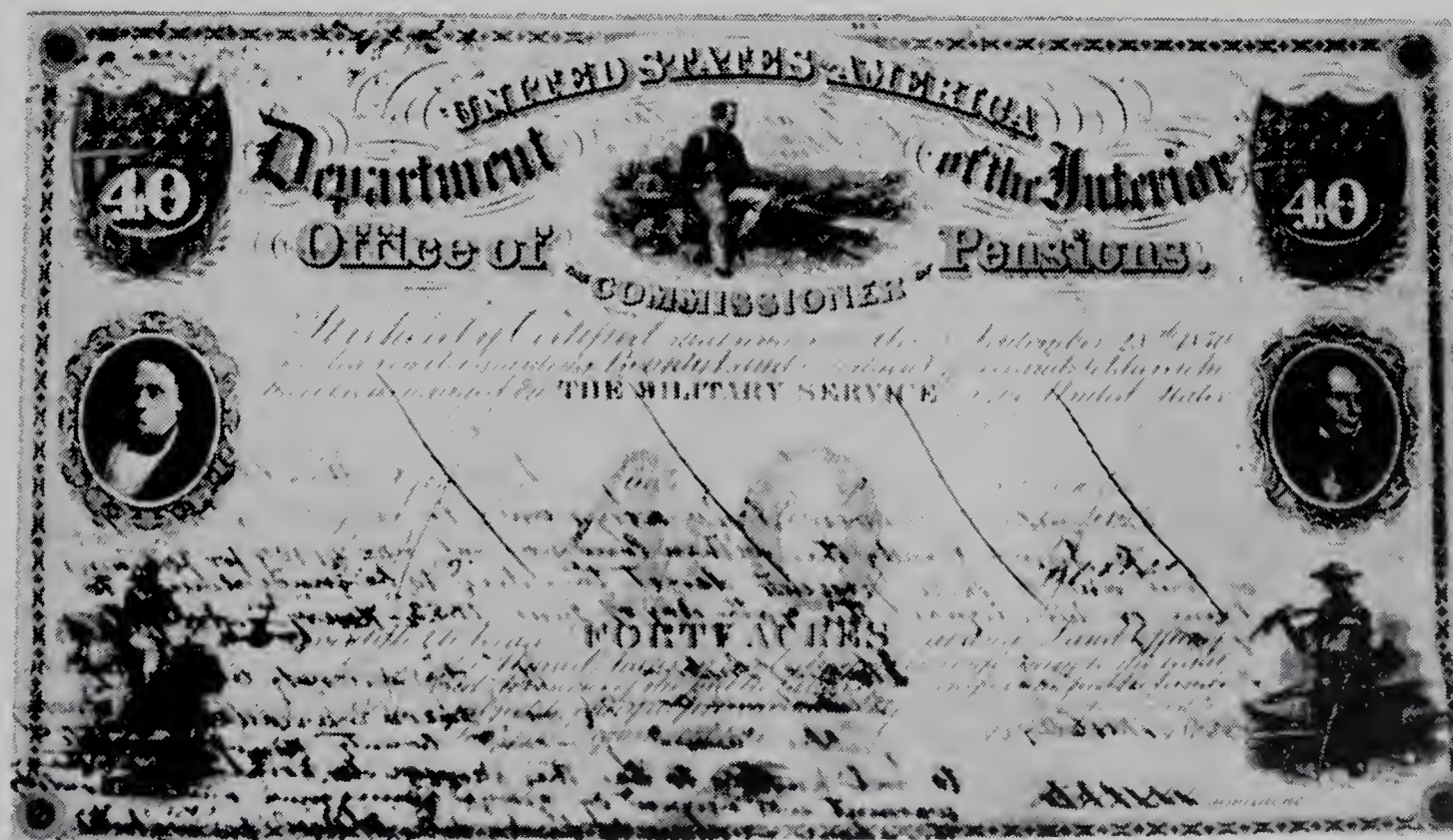
Numismatics and Philately--A Sequel

By GLENN E. JACKSON

GLENN SMEDLEY, reporting on the origin of the vignette on the U.S. 5-cent Grange stamp, Scott No. 1323, in ESSAY-PROOF JOURNAL No. 96, Fall 1967, page 164, delves into his vast knowledge of bank note art. He states that contrary to official Post Office releases on the vignette "farmer drying his scythe", it originated before the formation of the American Bank Note Co. in 1858. He attributed it to Toppan, Carpenter, Casilear & Co. which existed from 1850 to 1855. In the latter year John W. Casilear left the firm to devote his full time to painting; he was a member of the National Academy.

I will go one step further and attribute the vignette specifically to Mr. Casilear, the firm's pictorial engraver. My conviction arises out of a recent chance encounter at the National Archives in Washington, D.C.

As Gene Hessler and I were standing in line at the check-out desk, I noticed that a lady next to me was holding a beautiful red, white and blue document. Since I am always attracted to any document with bank note vignettes, I asked her if I might see it. Lo and behold, in the lower right corner was Glenn's farmer and scythe vignette! The certificate itself was a land grant deeding 40 acres as a bounty for military service in the War of 1812. The imprint was "Toppan, Carpenter, Casilear & Co., Act of September 28th, 1850". The manuscript date on the document itself was the "3rd of ? , 1853".



Certificate granting bounty land to certain officers and soldiers who were engaged in military service of the United States, "Act of September 28th, 1850".



Jar lid with farmer and scythe vignette.



Side of carton for home canning jars with farmer and scythe vignette and the Grange stamp superimposed on it.

This lady told us that she was attending a D.A.R. convention in Washington. As a special project she was doing a title search on some land she had inherited and whose title she wanted to pass on to her daughter. She kindly agreed to allow Gene to photograph the document and I sent her a print. Later I asked an attendant if I might see any other bounty certificates and he said that was the only one. It had been turned in for another one of 160 acres.

A much more contemporary and perhaps the latest commercial use of the farmer and scythe vignette came to my attention in 1977. One of my patients gave me a carton of home canned fruit. The carton itself and the individual lids for the jars bore as a Bicentennial "commemorative design" a version of the vignette. It will all go to prove the truthfulness of the old saying by Confucius that "vignettes are fun"!

Current Literature

"The Rise & Fall of De La Rue as Great Britain Stamp Printers 1878-1910", by W. A. Wiseman, running serially in *Gibbons Stamp Monthly*—part I Aug. 1978); part II (Sept. 1978); part III (Nov. 1978); part IV (Jan. 1979); part V (Feb. 1979). This is an intensely interesting and useful series with a great deal of information on essays, proofs, and printing processes. At the time of this reporting, the publishers have not indicated whether there are to be additional installments, although it seems that the five parts covers the field stated at the outset. Subsequent publication in booklet form would be a great service to the hobby.

The London Philatelist, Nov.-Dec. 1978—"The early line engraved and surface printed stamps including essays and proofs", comments on a display from the Royal Collection given by gracious permission of Her Majesty The Queen at the Royal Philatelic Society, London, on 21 September 1978, by J. B. Marriott, MVO. For the traditional royal display opening the fall season at the Royal, keeper John B. Marriott chose a period rich in essay-proof material. The transcript of his remarks printed in *The London Philatelist* includes four full pages of black and white illustrations. There are selections of designs for the 1839 Treasury Competition and an 1840 Whiting embossed envelope stamp essay; proofs for the 1840 one and two pence; 1841 two pence white lines essays; 1858 essay with letters in all four corners; 1847 "proof head" by William Wyon; 1870 half pence Chalon head essays; 1882 five pound postage stamp design made by painting over a five pound telegraph die proof; and a Keble College, Oxford, messenger stamp 1879 artists' watercolor essay.

St. Helena Postal History and Stamps, by Edward Hibbert. Published by Robson Lowe Limited. U. S. distributors—HJMR Co., P.O. Box 6638, Hollywood, FL 33021. 208 pp., 235 half-tone, 120 line illustrations, 4 color plates. Price \$40.00 plus .86 postage.

This large, lavish volume is said to be the first to deal with all aspects of St. Helena's postal history and stamps, starting with the establishment of the first Post Office in 1815, the year in which Napoleon landed on the island in exile.

The essay-proof enthusiast will find lovely colored plates of artists' essays and an especially useful chapter on the 1890-97 Victorian keyplate design stamps. Postal card essays and essays for the 1922 Colony's Badge issue are among the other subjects discussed.



Vignette by the Bureau of Engraving and Printing of John J. Cisco. His portrait appears on a high denomination tax paid distilled spirits stamp, issues of 1871 and 1872.

Introducing John J. Cisco

Assistant Treasurer of the United States at New York during the administrations of Presidents Pierce, Buchanan and Lincoln; New York banker; treasurer of the Union Pacific Railroad; owner of the building housing the Continental Bank Note Company.

In his Treasurer's position Cisco had the responsibility for overseeing the government inspectors employed by the bank note printers. He was in charge of all security and anti-counterfeiting activity, witnessed contracts with the printers, and as this letter indicates, a scout for the Treasury Department.

June 5, 62

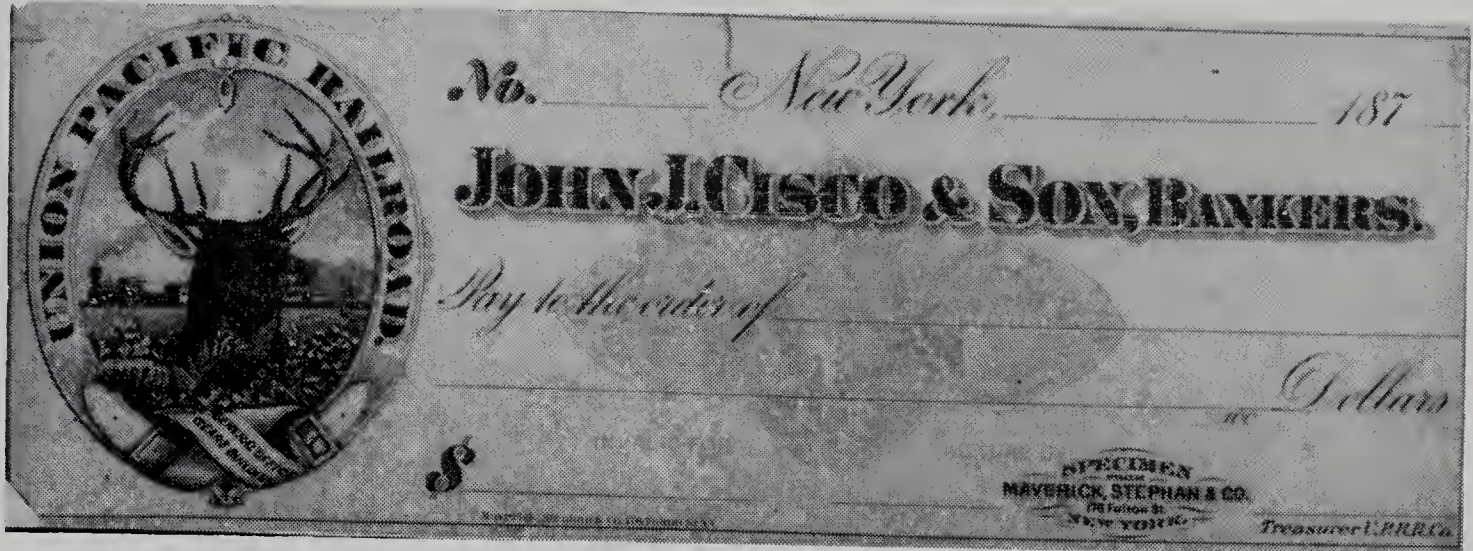
I anticipate that I shall receive within a few days authority to employ the best engravers of vignettes that can be obtained in this country.

Just the right sort of man I suppose to be somewhere in New York (as such talent concentrates there). And if you can, quietly, and without inconvenience, make such inquiries as will enable you to know if such a man is now to be found. You will oblige me by doing so, and communicating the result.

I want the very best talent that can be had—and if he proves to be sufficiently skilled his services will be required for a considerable period.

I am respectfully
Your obedient servant
S. M. CLARK
Acting Engineer in Charge
Treasury Department

Hon. J. J. Cisco
Assistant Treasurer
New York



Specimen bank check, with imprinted revenue stamp of Scott type D but inscribed "SAMPLE", of the John J. Cisco & Son, Bankers firm.

Neo-Terminology

"Proofcards"

Language is not static; that is the reason dictionaries must be updated periodically. The language of the essay-proof specialty is no exception. Persistent disregard or misuse of Brazer's terminology is gradually breaking it down. Moreover, commercialization of the hobby and the proliferation of manufactured "collectibles" has given birth to new usages and distortions of old usages to compromise clarity even further.

From the Fleetwood cover concern of Cheyenne, Wyoming comes an advertising brochure for the "Proofcard Society of the United States". The "proof" in the picture is a "proof edition" cachet for each new U. S. "historic" issue done by specially commissioned artists. It is imprinted on an embossed card on which the stamp is affixed and cancelled by the first day of issue marking. The brochure includes the usual sales pitch about limited "first editions" of a stamp calculated to reach non-philatelists.

The Ultimate "Collectible" of 1979

American Bank Note Co. Vignette Reproductions

Distributed by Time-Life Books

By BARBARA R. MUELLER

A new type of collectible that had long been hinted at in American Bank Note/International Bank Note Co. annual reports finally reached the public in the first quarter of 1979 with the release of the portfolio "Gold Rush Days" in "The Opening of the West" series. Capitalizing on the nostalgia-roots phenomenon in American society and the ornate Victorian romanticism of many of the stock dies reposing in ABNCo. vaults, Time-Life Books is distributing a total of seven such folios on Old West themes.

They are, in addition to Gold Rush Days, The Indian Nations, Cowboys and Cattlemen, Riverboats and Clippers, The Iron Horse, The Wilderness, and Boomtowns.

Contents of the first shipment including the first folio to reach subscribers are as follows:

—A 14 x 12 oblong, brown, sturdy, album-like box 2¼ inches thick with simulated tooling and raised gold lettering. On the inner side of the attached lid is a label that reads "Authentication—This certifies that each bank note document in this portfolio was printed by the intaglio process in 1978, from engraving plates prepared from original rolls, dies and plates produced in the 19th Century by American Bank Note Company or its predecessor companies. /s/ Edward H. Weitzen, Chairman of the Board, American Bank Note Company."

—A brochure 12½ x 11 entitled "The Opening of the West", 16 pages including paper covers, basically an introduction to the art and business of bank note engraving. There are large illustrations of an engraver at work, an artist making an on-site sketch for a vignette, the ABNCo. square lettering department circa 1914, apprentice training classes, a pressman adjusting a plate, printing presses, and ABNCo.'s main plant in New York City. Also, there is a two-page spread of Felix Darley's "Emigrating" vignette enlarged 665%. A full-page spread shows the steps in creating the elements of a stock certificate including an eagle vignette, lettering, and scrollwork. Shown is a cycloid machine cutting a medallion design. Also featured prominently is the "man at the wheel" or "Progress" vignette discussed in EPJ no. 141 as an example of the assembly by transferring of a bank note design. There also is a back view of an engraver studying an enlarged drawing of "Progress". Finally, the vignette is shown as a photographically produced counterfeit to demonstrate the superiority of the intaglio process.

The brochure text is divided into an introduction and "the art of engraving", "the printing of an engraving", "how bank notes were designed", "frustrating the counterfeiter", and "the history of the American Bank Note Company".

—A two-sided single sheet bibliography complements the brochure.

—An eight-page stapled "album" containing spaces on which the reproductions are to be mounted. The theme is "Gold Rush Days". Included are four vignettes, two stock


certificates and a bank check. Each repro has its own write-up but the overall text of the album deals with gold mining rather than engraving.

The check is on the Bank of Ruby City (Colorado). The stock certificates are on the Minnesota (sic) Mining Company of Michigan and the Last Chance Mining and Milling Company of Colorado. The vignettes are of James Marshall discovering gold; Deadwood City, Dakota Territory; placer mining; and a map of Big Bend Tunnel & Mining Co. area.



The four vignettes are printed in black on a light cream background on a paper stock that is thinner and more flexible than that often used for the originals. (Of course, none are on India paper and there is no die sinking or imitation thereof. Moreover, the impressions are more characteristic of regular plate printing than of handmade pulls from a die. Therefore, they will not confuse any experienced collector.) The face of the paper is smooth; the reverse with an attestation by Robert C. Charles, Sr. Vice-President, ABNCo., that the vignette was printed in 1978 from original rolls, dies and/or engraving plates is rough and pebbly. The two stock certificates are in bank note green, black and red on a paper which seems only slightly thinner than that of actual certificates. The attestation on the back includes the word COPY. That word also appears on the back of the bank check. Its stock is somewhat more opaque than originals of the period.

—Nothing is left to chance, so also included are two boxes of self-adhesive transparent mounting corners with explicit directions for their use.

ADVERTISING FOR THE SERIES



The "feel of steel."

Your fingers can tell the difference!

Run your fingertips over the images above. Feel the difference in the one on the left? That difference is "the feel of steel!"

(See inside . . .)

Advertising piece for the series. At left is pasted-on engraving; at right is imprinted imitation.

The advertising brochures include the usual breathless "Just Imagine" sort of copy to stimulate interest but no more so than the pitches for other collectibles. There are such statements as "Nothing reveals the spirit of 19th Century America more than the look and feel of its money" and such exhortations as "Begin your valuable collection now!" Included in the mailings were an engraved vignette, actually a counter for a \$100 denomination on a bank note, and a printed reproduction side-by-side to demonstrate 'the 'feel of steel' ". "Your fingers can tell the difference."

Also included in the brochure is the claim that over two years were spent in selecting engravings using the criteria of excellence of 19th century bank note art, relevance to theme, and pictorial contribution to the narrative of westward expansion that constitutes the text. Printing surfaces that were still in good condition and designs that were not currently in use or on negotiable instruments of value had to be chosen.

Each folio in the series sells for \$14.95 plus shipping charges; they are sent at every-other-month intervals.

Future folios will be described as they are received so owners of the originals may take the opportunity to compare them with the repros.

Chicago Philatelic Society Prospectus Now Available

The prospectus for the Chicago Philatelic Society's 93rd Annual National Philatelic Exhibition and 14th Annual Literature Competition is now available for people interested in entering their exhibits in the competition. The exhibition will be held on the weekend of October 5, 6, and 7, 1979, at the EXPOCENTER/CHICAGO, 350 North Orleans Street, in downtown Chicago.

Exhibitors interest in obtaining a prospectus for the philatelic exhibition should write: Chicago Philatelic Society, c/o Ms. Willy Moolenaar, P. O. Box A3953, Chicago, IL 60690.

Over 300 frames of philatelic material will be on display at this outstanding national philatelic exhibition. Make your plans now to participate and to attend.

Chicago Philatelic Society Literature Competition Prospectus Available

In conjunction with its upcoming exhibition, the Chicago Philatelic Society will hold its 14th Annual Literature Competition, which has become a most prestigious event. The weekend of October 5, 6, and 7, 1979, has been set for the Chicago Philatelic Society's 93rd Annual National Philatelic Exhibition and 14th Annual Literature Competition. It will be held at the EXPOCENTER/CHICAGO, 350 North Orleans Street, Chicago, directly across from the famed Merchandise Mart.

The prospectus may be obtained by writing: Chicago Philatelic Society, Literature Competition, P. O. Box A3953, Chicago, Illinois 60690.

The Rules and Regulations covering the literature competition are as follows:

(Continued on Page 78)

ESSAYS

For

U. S. Adhesive Postage Stamps

By CLARENCE W. BRAZER

Revised By FALK FINKELBURG

IMPORTANT--PLEASE READ!

Procedures for Amending These Listings

All correspondence about, additions, corrections and objections to the following listings should be directed to Falk Finkelburg, Box 237, Coram, NY 11727, the compiler, *not* to the editor of this magazine.

These serialized listings are to be regarded as preliminary to the final catalog in book form. In order to make the latter as accurate and useful as possible, responsible comments and assistance are welcomed by Mr. Finkelburg.

Essays by Philadelphia Bank Note Co.

(continued)



186aE-A

186aE-A. SEVEN CENTS.

Size of design 20x25 mm.
Size of die 92x50 mm.

- a. Die frames of the six cents and seven cents, side by side; Die on white pelure paper; (rare)

orange

- b. Both figure 7's reversed, in a pair with 186E-A; (rare)

orange

- c. 1903. Same on proof paper;

black
bright carmine
dull carmine
dim scarlet
dark orange
dull yellow
dark orange-brown
black-olive
green
dark blue-green
dark blue
deep ultramarine
dark navy-blue
blue-violet
dull violet
red-violet

- d. Completed design lithographed on stamp paper imperforate; (rare)

black
 carmine
 red-orange
 yellow-orange
 green
 dark-green
 dark blue

- e. Same plate lithographed on stamp paper perforated 12, gummed; (very scarce)

red-brown
 dark red-orange
 brown-orange
 red-violet
 ultramarine
 violet-blue



188aE-A

188aE-A. TWELVE CENTS.

Size of design 20x25 mm.
 Size of die 78.5x64 mm.

- a. Frames of twenty-four cents and twelve cents side by side. Die on white pelure paper;

deep carmine
 brown-orange
 orange-brown
 blue-green
 blue

- b. 1903. Same on proof paper; Printed thru mats.

black
 bright carmine
 dull carmine
 dim scarlet
 dark orange
 dull yellow
 dark orange-brown
 black-olive
 green
 dark blue-green

dark blue
 deep ultramarine
 dark navy-blue
 blue violet
 dull violet
 red-violet

- c. Complete design plate lithographed on stamp paper perforated 12, gummed; (scarce)

bright red-orange
 dull red-orange
 dark red-orange
 red-brown
 dark red-brown
 dark orange-brown
 yellow-brown
 dull yellow-green
 green
 dull ultramarine
 bright ultramarine
 blue-violet
 red-violet
 light red-violet
 violet-red



189aE-A

189aE-A. TWENTY-FOUR CENTS.

Size of design 20x25 mm.
 Size of die 78.5x64 mm.

- a. Frames of twenty-four cents and twelve cents, side by side. Die on white pelure paper (rare)

deep carmine
 brown-orange
 orange-brown
 blue-green
 blue

- b. 1903. Same on proof paper;

black
 bright carmine
 dull carmine
 dim scarlet
 dark orange
 dull yellow
 dark orange-brown

black-olive
green
dark blue-green
dark blue
deep blue
deep ultramarine
dark navy-blue
blue-violet
dull violet
red-violet

- c. Complete design plate lithographed on stamp paper perforated 12, gummed; (very scarce)

red-brown
dark red-orange
brown-orange
ultramarine
violet-blue
red-violet



190E-A

190E-A. THIRTY CENTS.

Size of design 20x25 mm.
Size of die 79x64 mm.

- a. Frames of thirty cents and ninety cents side by side. Die on white pelure paper; (rare)

dark carmine
dark red-orange
dark orange-brown
brown
blue-green
bright blue

- b. Same on stiff glazed paper; (rare)
blue-black

- c. 1903. Same on proof paper;
Printed thru mats.

black
bright carmine
dull carmine
dim scarlet
dark orange
dull yellow

dark orange-brown
black-olive
green
dark blue-green
dark blue
deep ultramarine
dark navy blue
blue-violet
dull violet
red-violet

- e. Complete design plate lithographed. On stamp paper perforated 12, gummed; (scarce)

bright red-orange
dull red-orange
dark red-orange
red-brown
dark red-brown
dark orange-brown
yellow-brown
dull yellow-green
green
dull ultramarine
bright ultramarine
blue-violet
red-violet
light red-violet
violet-red



191E-A

191E-A. NINETY CENTS.

Size of design 20x25 mm.
Size of die 79x64 mm.

- a. Frames of thirty cents and ninety cents side by side. Die on white pelure paper; (rare)

dark carmine
dark red-orange
dark orange-brown
blue-green
bright blue

- b. Same die on stiff glazed paper;
(rare)

blue-black

- c. 1903. Same on proof paper;

black
bright carmine
dull carmine
dim scarlet
dark orange
dull yellow
dark orange-brown
black olive
green
dark blue-green
dark blue
deep ultramarine
dark navy blue
blue-violet
dull violet
red-violet

- d. Complete design plate lithographed.
On stamp paper perforated 12,
gummed; (very scarce)

black
red-brown
dark red-orange
brown-orange
ultramarine
violet-blue
red-violet
violet-red
dark blue-green
orange-brown

182E-A to 191E-A.

- e. A plate of the 1, 2, 6, 7, 12, 24, 30
and 90 cent of frames only, on card
(rare);

pale blue-green

184E-E. THREE CENTS.

Size of coupon design 25x7.5 mm.
A proposed Postal Revenue Bond
for \$300, due in thirty years, with
interest at 3.65%. Daily Coupons
Three Cents each "Receivable for
Postage in all parts of the U. S."
after date thereon. The cover of
the bond that became available to
philatelists was rubber-stamped
"Henry Robinson, Postmaster, Con-
cord, N. H."

Entire bond, contained 6 pages of
coupons,—16 rows of 4 each, one
each day in two months, of which
20% bear the month and day of
date, others being left blank; for
instance Jan. 1 to Feb. 5, March
1 to 5, April 1 and 2, Dec. 1 to 5
etc. are dated.

- a. Coupons imperforate and dated in
Jan. or Feb. On bond paper; (rare)

black

- b. Engraved die, undated.
On old ivory paper; (rare)

black

- c. Single coupon date, on bond paper
perforated 12, gummed; (scarce)

blue-green

- d. Same undated;

blue-green

- e. Sheet of 60, 15 rows of 4 each.
Perforated 12.

blue-green

(To be continued)

By Azariah B. Harris



184E-E

Feb. 1879.

Springfield, Mass. (Patented)

This installment is somewhat truncated due to a delay in obtaining certain engravings and photographs. An effort to improve the quality of reproduction is underway, so hopefully the next catalog installment will be more satisfactory.

U. S. Postal Service-American Bank Note Company

"American Commemorative Series"

Panels

(Continued from JOURNAL No. 141, Page 14)

INTERPHIL 76 #61

- V-57986 Globe, Oilwells—engraved for the American Bank Note Co. by Clifford H. Dawson and approved on April 12, 1927. Used on a stock certificate for Tidewater Associated Oil Company.
- 55843 Stamp—engraved by Will Ford for the American Bank Note Co. Scroll engraved by Carroll Mabie. Approved on May 21, 1926. Customer was the International Philatelic Exhibition.
- 88719 Seal, Portraits and Cross—engraved for the American Bank Note Co. by E. Loizeaux. Scrolls engraved by J. Keller. Approved on April 1, 1947. Customer was International Philatelic Exhibition.

STATES OF THE UNION #62

- V-47465 "Old Cabin"—engraved for the American Bank Note Company of New York by Henry Beckwith. Approved on October 16, 1863.
- V-48277 "Pioneer"—engraved for the Continental Bank Note Company of New York between 1863-1879.
- V-49235 Railroad Train, "Western Express"—engraved for the National Bank Note Company of New York between 1859-1879. Used on a stock certificate for Texas, Santa Fe & Northern Railroad Co. in 1882. Also used in 1882 on a coupon bond for the Texas & New Orleans Railroad Co.

CENTENNIAL OF THE TELEPHONE #63

- V-90809 "The First Telephone—Boston 1875"—engraved for the American Bank Note Company by John Hay. Approved on August 20, 1948. It was used on a coupon bond and registered bond for New England Tel. & Tel. Co. (Upper left corner).
- V-42728 "Alexander Graham Bell"—engraved for the American Bank Note Company by R. Savage. Approved on June 30, 1906. Used on a bond for the American Tel. & Tel. Co.
- V-44596 "Blake Transmitter"—Telephone, engraved by C. Rost. It was approved on March 30, 1883. No other information available.

COMMERCIAL AVIATION #64

- V-82872 "Airplane"—engraved by the American Bank Note Co by William Adolph and approved on January 5, 1942 (Round vignette)
- V-65199 "Airplane"—engraved for the American Bank Note Co. of New York, by H. Osborn. Approved in 1929 and used on stock certificates for the United Aircraft and Transport Corp. on March 27, 1929 and October 15, 1929. (Middle left vignette).
- V-76406 "Airplane"—Aviation No. 7,—engraved for the American Bank Note Co. of New York by H. Osborn and approved on Oct. 14, 1936. Used on American Bank Note sales brochure in 1974.

SCIENCE OF CHEMISTRY #65

- V-100732 Allegory Trademark—engraved for the American Bank Note Company of New York, by E. Cranz. Approved on Feb. 4, 1960 and used on a stock certificate for Rexall Drug and Chemical Company on Jan. 19, 1960.
- V-111130 Allegory "Chemistry"—engraved for the American Bank Note Company of New York, by J. Kisely. Approved on April 28, 1971 and used on a stock certificate for Emery Industries on Jan. 18, 1971.
- V-75871 Allegory Oil,—engraved for the American Bank Note Company of New York by Joseph Keller. Approved on April 29, 1953. Used on Suburban Propane Gas Corp. stock certificate on October 27, 1960. Petroleum Corp. of America in 1961 and Canadian Industrial Gas Ltd, also used it on stock certificates.

BENJAMIN FRANKLIN #66

- V-41543 Independence Hall, Philadelphia—engraved for Bald Cousland & Company between 1853-1858 and used on a diploma for Yorktown Centennial Celebration on May 2, 1881.

- V-20020 Benjamin Franklin—engraved for Rawdon Wright Hatch and Edson between 1847-1858.
 V-1693 Boston, , Ships Scene, Boston die. No other information available.

SIGNING OF THE DECLARATION OF INDEPENDENCE #67

- V-41298 Historical, "DECLARATION OF INDEPENDENCE", engraved by Charles Toppan, 1840, Philadelphia, for Draper Toppan & Company.
 V-46315 Historic, "SIGNING OF THE DECLARATION OF INDEPENDENCE", engraved by Alfred Jones for Toppan, Carpenter & Company of New York, Philadelphia & Boston. Engraved between 1845-1857 and used on a Yorktown Centennial Celebration Diploma on May 2, 1881.
 V-92604 BELL, LIBERTY BELL. Engraved by Kenneth Guy for the American Bank Note Company of New York. Approved on February 2, 1950.

OLYMPIC 1976 #68

- V-72291 MERCURY—Engraved by William Ford for the American Bank Note Co. Approved on October 3, 1933.
 V-44247 BUILDINGS—GREECE—ACROPOLIS. Engraved by the American Bank Note Co. by Charles Skinner. Approved on September 29, 1894. Used on a bank note back for the Banque Nationale De Greece.
 V-37925 TORCH—Chicago Die—no information available.

CLARA MAASS #69

- V-49366 "Building", New Jersey. Entrance to Llewellyn Park, Orange, New Jersey. Engraved by the National Bank Note Company between 1859-1879.
 V-43787 "Building", Cuba. Corner stone of Havana. Engraved by the American Bank Note Company of New York by E. Gunn. Approved November 1905.
 V-47938 "Map", Cuba. Engraved by the Continental Bank Note Company between 1863-1879.

ADOLPH OCHS #70

- V-48808 "Machinery"—engraved by the Homer Lee Bank Note Company of New York between 1893-1897.
 V-47210 Cities, Cincinnati—engraved by J. Smillie for the American Bank Note Company of New York. Approved on May 4, 1871.
 V-48361 Newspapers—engraved for the Franklin Lee Bank Note Company of New York between 1897-1911.

CURRIER WINTER PASTIME #71

- Winter Scene—engraved for the McCaskie Bank Note Company. No other information available. Santa Claus, Thomas Nast drawing (famed cartoonist), first to depict Santa Claus as we know him today.
 V-47822 Sled, The Ox Sled—engraved by the American Bank Note Company. It was entered according to an Act of Congress in the year 1859 in the Clerk's Office of the District Court of the Southern District of New York. Engraved by Mr. Hay and the artist was Mr. Darley.

COPLEY NATIVITY #72

Nativity—Copy of a late 19th century engraving done after a Renaissance painting.
 Cherubs—Detail of a painting by Andrea Montegna, 1431-1509.
 Virgin and Child—Drawing by Raphael 1483-1520; study of the Virgin of Palmier.

WASHINGTON AT PRINCETON #73

- V-47326 Historical, "Washington on the Delaware"—engraved for the American Bank Note Co. by Charles Burt from a drawing by F.O.C. Darley. Approved on May 13, 1867.
 V-40159 Washington—engraved for Rawdon Wright Hatch & Edson between 1847-1858. Used on a single certificate of deposit for the Continental National Bank on May 26, 1885.
 V-40148 Historic, engraved for Wellstood, Hanks, Hay & Whiting between 1852-1855 from a Peale painting.

Growth Industry of 1870-- Counterfeit Passing

DR. Glenn Jackson has turned up another intriguing piece of correspondence in the National Archives relating to organized counterfeiting of U. S. currency in the first decade after its introduction. One Fred H. Smith, "dealer in general merchandise" of Orville, Dallas County, Alabama, received a mail solicitation from a New York firm to participate in counterfeit passing. He instead passed the proposition on to Washington with this covering letter:

13 May 1870

Printing Bureau Treas. Dept.
Washington, D. C.

I enclose to you a letter containing an infamous proposition in pursuance to counterfeiting U. S. Treasury Notes by a party in NY—which I think it might be well to look into,—it has just been recd' by mail & I presume to this section has been sent many of a similar character.

Very respy
Fred H. Smith

The "infamous proposition" came in the form of the following letter:

New York 26th April 1870

Dear Sir:—We desire to engage the services of a keen, sagacious agent in your locality for a business which cannot fail to yield a profit of \$10,000 a month if rightly managed. The capital required is comparatively insignificant. And as you are subject to no risk, you will have a clear "walk over". We have been employed during the past three months in preparing plates of the \$1, \$2 & \$5 Greenbacks. They are now complete and a large quantity of the bills have been worked off. These bills are without exception the best ever executed in the Country, and cannot be detected even by the ablest experts. They are printed on first-class Bank Note paper, and are correctly numbered. The engraving is incomparable. Indeed no accomplishment in the art of engraving or of printing has been left untaxed to render you as safe in passing these bills as if you were passing good money.

We have them put up in packages of \$500.00, \$1000.00, \$5000.00 & \$10,000.00. In consequence of the exceeding excellence of the bills, and of the great expense of bringing them out, we shall have to charge you at the rate of \$200.00 per \$1,000.00. But to give you a start and to convince you that we mean business, we will send you a package containing \$500.00 upon the receipt of \$10.00 or \$20.00, whichever you may see fit to send us, provided you pay the balance within 15 days after receiving the package. You will be required to meet your bills promptly. We shall insist upon cash payments upon your first failure to comply with our terms. Do not think us unreasonable, for in a business of this kind everything should be conducted on the square. We must have the cost of printing at least; and 15 days is certainly ample time for the payment of the balance.

You may form some idea about the quality of our stock by reading the enclosed extract, cut from the "Herald". Don't exhibit more than \$50.00 or \$100.00 at a time in a place. So many bills might excite suspicion. If you could manage to come on we could have a free talk over the matter, and make arrangements for a big business. In case you come on show this envelope to the man at the desk and he will introduce you. When you send us an order endeavor to send by Express. It is liable to be lost in the Mails but it is perfectly secure from all eyes in the Express. We are exposed to all the risk in this matter and we implore you not to betray us in any manner. Depend upon it as long as you are true to us you will not be out of funds. We would prefer to have you come on or send the money in advance. But if it suits you better we will send it by Express-Collect-on delivery, and pack it in such a way that no one will suspect the contents of the box. A personal interview would of course be desirable for both parties. Then you can examine the stock at leisure and be able to judge better as to the quantity you want. In case any of your friends desire to take a hand don't permit it as we wish to deal with agents of our own selection only. When you send us an order, state plainly what denomination you wish, how much you want and address.

A.J. Hitchcock & Co.
148 Fulton St.
New York

Your letter will be destroyed as soon as read. Be sure and write your name and address as plain as possible when you write to us and either destroy this or send it back with your order. We will again caution you to send your letter by Express, if practicable, then it will be obscure from all eyes but ours and if you should favor us with a visit come to our private office, 73 Nassau St. and bring this slip with you.

The newspaper clipping referred to reads: "The amount of counterfeit money in circulation throughout the country; the nicety of its execution and the facilities everywhere afforded to the shovers, are absolutely startling. It is computed by persons who have investigated the matter that in some districts fully one-half of the currency in circulation is spurious. A brand new \$1 and \$2 bill was recently shown to one of our reporters, which had been pronounced genuine by the cashiers of five national banks. Yet the foreman of one of our engraving companies, who is unquestionably, the ablest expert in this line in the country, insisted that the bills were counterfeits, and pointed out two or three inaccuracies in the engraving. The paper was perfect. If the foreman was right in his supposition, and we have no reason to doubt it, these are certainly the best executed counterfeits ever produced in the United States; and it is difficult to devise any plan by which they can be detected by the masses of the people."

One wonders how the Hitchcock firm planned to collect overdue accounts of its customers. Did they employ enforcers then? Note also the desire to do business not by mail but through the private carriers. Evidently the brazen counterfeiters feared only the U. S. Post Office Department and scorned all other agencies.

BRM

Literature Competition—continued from Page 70

Rules for Literature Competition

1. All entries must have been published in the past year, i.e. on or after January 1, 1978.
2. Only one example is required of handbooks. A consecutive run of at least four numbers is required of all periodicals.
3. A separate application is required for each title entered, and the fee of \$5.00 must accompany each application. Remittances should be made payable to: Chicago Philatelic Society.
4. The Literature Competition will be classified as follows:
 - Section I: Handbooks, bound and unbound as published
(No manuscripts acceptable).
 - Section II: Philatelic Periodicals.
5. A number of medals (gold, vermeil, silver, silver-bronze and bronze) will be made available to the Jury. All decisions of the Jury will be final. All exhibits will receive certificates on which the medal awarded, if any, will be indicated.
6. The entries are NOT returnable, unless accompanied by completely prepared return packaging with address label and full postage.
7. The closing date for entries is August 31, 1979.
8. Applications and all correspondence relative to the Literature Competition should be sent to: CHICAGO PHILATELIC SOCIETY, Literature Committee, P.O. Box A-3953, Chicago, Illinois 60690.
9. Exhibition items should also be mailed to the above address, to arrive no later than September 25, 1979.

Latin-American Essays in Search of an Identity (VI)

(Continued from JOURNAL No. 137, Page 27)

By BARBARA R. MUELLER

SOMETIMES serendipity begins at home! Recently, as I was going through back issues of the JOURNAL, I discovered, or rather re-discovered, the fact that as long ago as No. 101—the Winter 1969 issue, we published descriptions and pictures of essays similar to the Latin-American material currently under discussion. However, in the earlier instance, the essays were Canadian, and Kenneth Minuse wrote about them in conjunction with his work on the book *The Essays and Proofs of British North American*. (They were subsequently included in the catalog as E1-24.) He remarked:

“It was my good fortune and pleasure to see a group of suggested designs for certain Canadian postage stamps. The majority are hand-painted, stamp size, on artists’ drawing paper. These artists’ drawings are unique and have never been recorded previously.”

Illustrated on pages 18-21 were designs for a “MacDonald-Cartier Century” unissued commemorative, the 1935 Silver Jubilees, the 1935 regular issue, the 1937 George VI, the 1939 Royal Visit, and six other essays for unknown purposes.

It is worth mentioning that Mr. Minuse entitled his article “Preliminary Models (Designs) . . .”. It is also remarkable that since that time and even until today when we keep the subject alive with a compendium of Latin-American essays that no one has come forward to identify the maker of the essays. And it is disheartening to realize that readers who collect Canadian material and must be aware of the Minuse-described essays did not jog my memory.

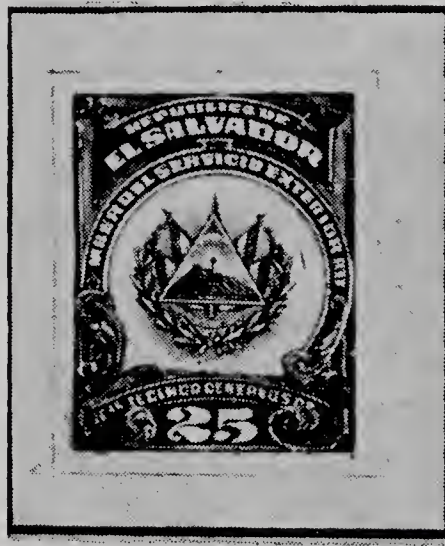
Now to continue with the recording of the Latin-American essays:



Paraguay Essay

Issued Stamp

PARAGUAY: A magenta and white wash and tempera essay for Scott type A90 of 1940. It includes at the bottom the alternate inscription AERO. Marked “accepted,” which indeed it was in the essentials.



Salvador unaccepted design concept.

SALVADOR: Design concept similar to many types of Salvador's stamps, including regulars and officials, but obviously never used in any part despite the accepted notation at the right. The essay was done in reddish brown and white tempera and wash, with the vignette a tipped-in engraving of the coat of arms in a deeper brown.

Reported to but not seen by the author:

PANAMA: Essays listed in the Harmer, Rooke auction of Nov. 16, 1976. For special delivery type SD1 (bicycle messenger). Described as "2 diff. artist's drawings 1929. Very scarce." Only one is illustrated, and no color description is given. It appears that the rider is facing left rather than right as on the issued stamp. The numerals are at the bottom, although one "10" is repeated at the right side against an escutcheon, which is marked "accepted." The country name at top is curved instead of straight, but the CORREOS is curved as on the stamp. In the photo plate the lines of the composition book show up plainly.

Also in the same sale, what was described as "artist's drawing and die proof for 2c envelope, plus accepted rejected (sic) drawings for 5B Passport stamp. Scarce." Only the drawing is illustrated, consisting of a coat of arms within a circular frame with "2" at each side, "UN CENTISIMO" at bottom, "REPUBLICA DE PANAMA" at top and "CORREOS" beneath it.

COLOMBIA: Essays listed in the Stanley Gibbons Auctions catalog of the Oct. 13-14, 1977 sale. A very sketchy drawing described as "1939-49 ABNC, 1c. Artist's Essay, hand-painted in blue-green, affixed to ruled paper, fine." Estimated value £24. From the illustrations the words "for 1939 set" appear to be written at the left just above the punched hole in the paper, but the overall impression is one of a cleaner, more modern design than that of Scott A175.

Another unfinished appearing drawing in a rectangular, pictorial format was described as "1940 Gen. Santander. Artist's original hand-painted Essay in blue-green of 'Bridge at Boyaca' showing alternative values '5' and '1' on thin white paper." Est. value £32. Evidently reference is made to Scott type A188, but again the overall feeling is typical ABNCo. style of the 20s and early 30s. The country name at bottom is so unfinished as to be nearly undecipherable.

(To be continued)

Auction Accents

Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:

Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, WI 53549 or to:

Falk Finkelburg, P. O. Box 237, Coram, NY 11727 for sales of United States essays and proofs.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

Reported by Barbara R. Mueller

For Syngraphists

NASCA, New York, N. Y. Sale of Aug. 14, 1978 (continued)

GREAT BRITAIN



RARE PRINTER'S SPECIMEN

"MODELE DE BILLET" by Bradbury, Wilkinson & Co. Green, red and black obverse, tripartite colored reverse. Unc. Rare. (\$125-Up) \$125.00

GREENLAND

State Note, Copenhagen. 25 Ore, 1875. Proof, Choice. (\$200-Up) \$160.00
Rare early issue, not in Pick. Printed uniface in brown ink, lacking signatures and serial number.

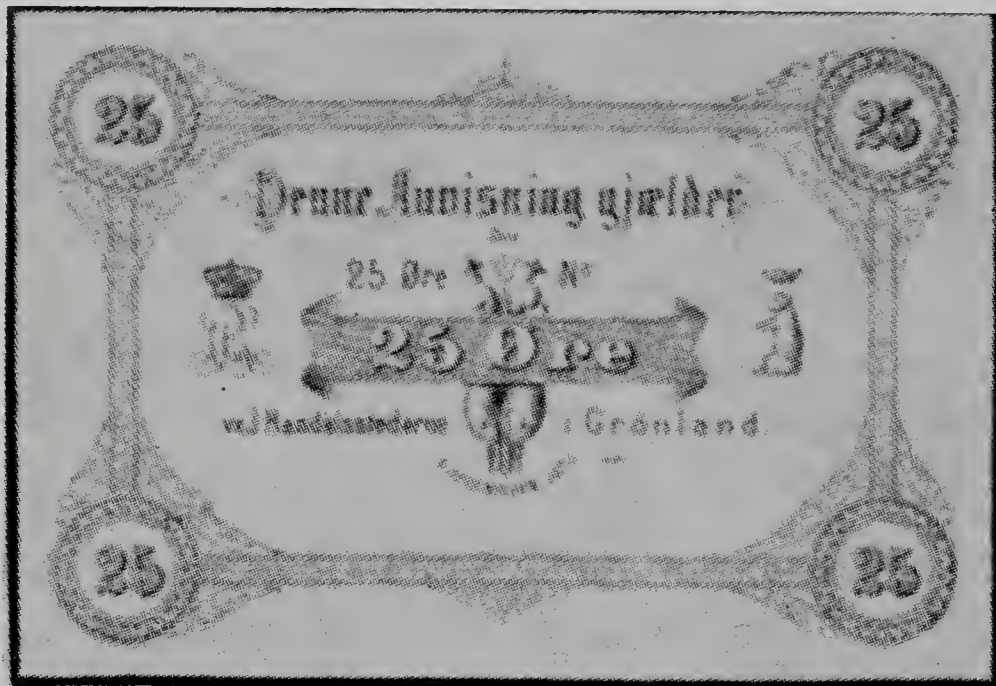
GUATEMALA

Banco de Occidente en Quezaltenango. 1 Peso. Reverse design Proof.
(\$150-Up) \$65.00

Uniface back design Proof in India paper, card mounted, by ABN Co. Probably used on Pick #55. "114" in pen at top, signs of previous mounting on back, light foxing. Rare.

Banco de Occidente en Quezaltenango. 5 Pesos. Reverse design Proof.
(\$200-Up) \$70.00

Uniface back design Proof on India paper, card mounted, by ABN Co. Probably used on Pick #57. "113" in pen at top, signs of mounting on back. Some soil lower right corner. Overall very attractive. Rare.



MEXICO

El Banco Mejicano. 1 Peso. Reverse design Proof.(\$150-Up) \$85.00
 Uniface back design Proof on India paper, card mounted, by ABN Co. Probably used on Vogt #51. "8" in pen on design, signs of mounting on back. Paper rippled from mishandling in upper rt. corner. Rare.

El Banco Mejicano. 10 Pesos. Reverse design Proof.(\$375-Up) \$150.00
 Uniface back design Proof on India paper, card mounted, by ABN Co. Undoubtedly used on Vogt #55. Extremely rare as a circulation issue. "115" in pen at top, signs of mounting on back, traces of foxing. Rare, and a beauty.

El Banco Mercantil Mexicano. 1 Peso. Reverse design Proof.(\$200-Up) \$120.00
 Uniface back design on India paper, card mounted, by ABN Co. Features two engravings of 1881 8 Reales coins. Probably back design for Vogt #138. Partial number in pen at top margin, traces of mounting on back, choice and lovely.

El Banco Mercantil Mexicano. 5 Pesos. Reverse design Proof. ..(\$500-Up) \$340.00
 Uniface back design Proof on India paper, card mounted, by ABN Co. Vignette of monument to Columbus. Actual circulating notes of this bank are of the greatest rarity, cataloguing at \$1,750. VF in Vogt. This undoubtedly the back design for Vogt #139. "100" in pen on design, traces of mounting on back, creased in lower left corner. Rare.

El Banco Mercantil Mexicano. 10 Pesos. Reverse design Proof. ..(\$200-Up) \$170.00
 Uniface back design Proof on India paper, card mounted, of monument to Columbus. Probably the design for Vogt #140. "58" in pen on design. Minor traces of mounting on back, otherwise choice. Rare.

El Banco Mercantil Mexicano. 20 Pesos. Reverse design Proof. ..(\$225-Up) \$170.00
 Uniface back design Proof on India paper, card mounted, by ABN Co. Monument to Columbus. Probably back design for Vogt. #141. "82" in pen on face, slight signs of mounting on back. A rare and beautiful Proof.

Nacional Monte de Piedad. 5 Pesos. Reverse designed Proof, circa 1887.
 (\$350-Up) \$90.00

Uniface back design Proof, India on card, by ABN Co. Reverse design used on Vogt #158, printed in brown. "162" in pen at upper right margin. Previously mounted on back. Small age spot at top of face. Rare.

El Banco de Santa Eulalia. 5 Pesos. Reverse design Proof.(\$300-Up) \$130.00
 Uniface back design Proof by ABN Co., printed on India paper, mounted on card. A beautiful design featuring engravings of fine 1882 8 Reales coins, the South American version of the U. S. 1886 \$5. Silver Certificate. Slight foxing, traces of mounting on back.

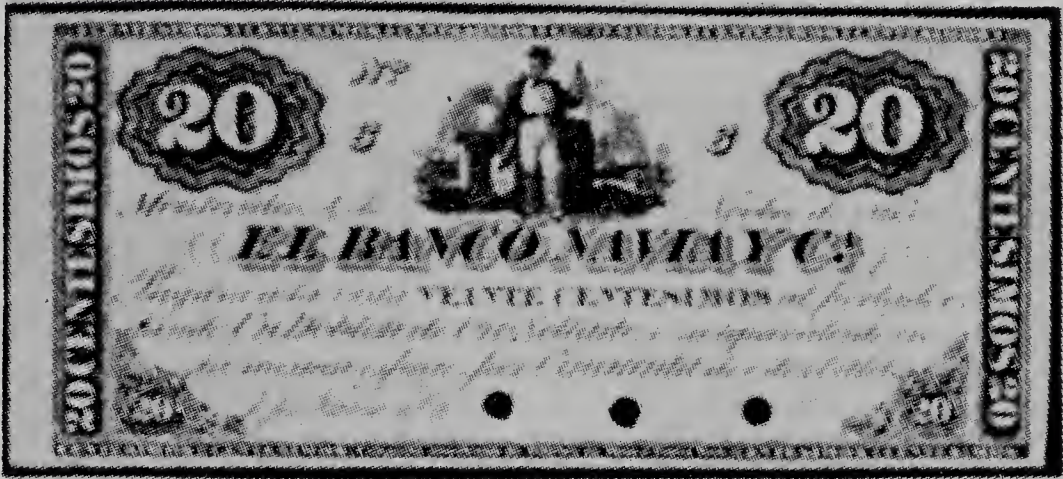
El Banco de Santa Eulilia. 10 Pesos. Reverse design Proof.(\$250-Up) \$130.00
 Uniface Proof on India paper, card mounted by ABN Co. Marked in pen #118 in top margin. Superb engraving of 1882 8 Reales coins. May be reverse design of Vogt #99. Rare and beautiful. Traces of mounting on back.

SWEDEN

Enskilda Banken I Wenersborg. 50 Kronor, 1879. Proof.(\$400-Up) \$340.00
Multicolored Proof by Bradbury, Wilkinson & Co. Stamped "SPECIMEN", with 8
hole punches. This bank lost its right to issue notes in 1902 and its notes were with-
drawn from circulation in 1903. Today these notes are all but unobtainable. Very
Rare. 5/8" card strip attached on back, could probably be removed. "70" in pen in
corner of back.

URUGUAY

El Banco Navia Y Compania. 20 Centesimos, 1865. Obverse design Proof.
(\$250-Up) \$90.00
Uniface Proof on India paper by ABN Co. Naval vignette at center. Note measures
about 2½"x5⅞". 3 holes punched in signature area. Paper slightly aged in one
narrow strip, a few pinholes, traces of mounting at two points on back hardly
noticeable on front. Choice appearance, not in Pick. Undoubtedly Rare.

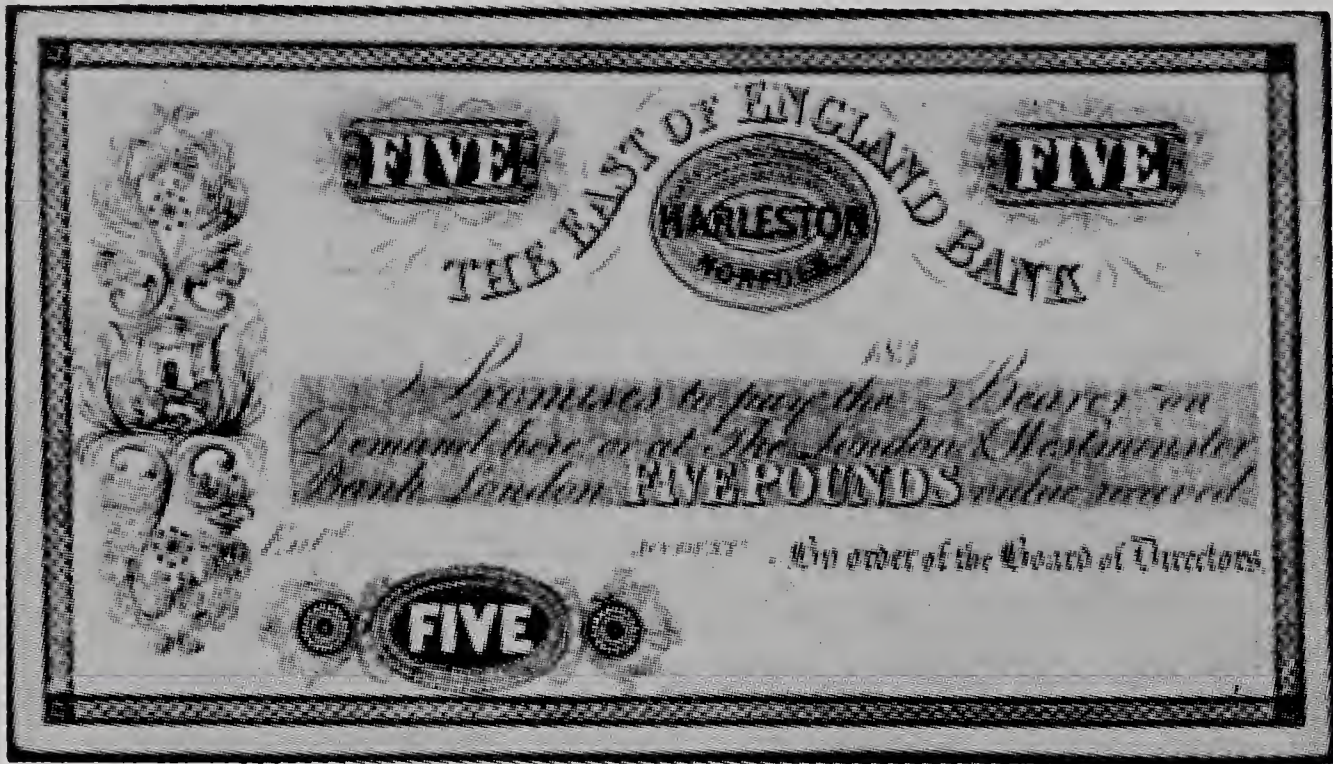


Stanley Gibbons Currency, London. Sale of Sept. 23, 1978.

PRINTER'S PROOFS (including Colour Trials)

(N.B. unless otherwise stated these are pulled on paper)

British Guiana—Government: 1 Dollar, K.G.VI, Waterlow & Sons (as Pick 12), Colour Trial, in deep blue, no'd "620" and ovpt'd. "Specimen" in red. Rare EF	£510	460
Canada—Banque d' Hochelaga: 5 Dollars, Proof, dated 1.6.1889 at Montreal, cancelled "Specimen" over signature area, and handstamped, "Cancelled," vignette of steamship with sails at left, near EF	£800	675
—100 Dollars, separate Proofs of obverse/reverse of A.B.N.C. 1911 type. Rare. Good VF	£900	750
Canada—Banque Nationale: 10 Dollars, 2 Jan. 1897, separate Proofs of obverse/reverse, vignettes of Jacques Cartier at left, Queen Victoria at right, ploughing scene in centre, also original of center vignette. Tear at top centre of obverse proof, otherwise Good, VF	£925	850
Great Britain—Printer's Specimen: entitled "A Sideographic Specimen of the Plan for preventing the Forgery of Banknotes submitted to the Bankers of the United Kingdom by Perkins, Fairman & Heath, One Pound," on card—design with several vignettes and examples of engine-turning, also in blue on rev. Good VF	£145	85
Great Britain—Projected Vignette for 2s. 6d. note: composite impression of K.G.V Head in black and blue, (Planned about 1922, but design probably never completed). Double vignette is probably unique EF	£175	145
Great Britain—Burton, Uttoxeter and Ashbourne Union Bank: £5, 18—, Proof on card, has been mounted, small tears in upper margin not affecting area of plate, Good VF	£195	155
— £10, 18—, Proof on card, has been mounted, otherwise EF	£225	185



Great Britain—The East of England Bank; Harleston, Norfolk: £5, 183—, Proof on card, Perkins Bacon & Petch, EF	£90	68
Great Britain—Llandovery Bank: £5, 18—, copper printing plate, with vignette of cow, defaced, cancelled by being scored in trellis pattern, but design still clear.	£185	130
Great Britain—Sheffield Bank: £5, 18—, Proof, Perkins and Heath, light foxing, otherwise EF	£95	56
Great Britain—York Bank: £5, 18—, Proof on original card mount, Perkins, Fairman & Heath, light foxing, about EF	£125	130
Great Britain—Douglas and Isle of Man Bank: £1, 18—, Proof on card, W.H. Lizars, has been mounted, otherwise EF	£325	230

For Philatelists

Jacques C. Schiff, Jr., Inc., New York, NY. Sale of Mar. 10-12, 1979

PROOFS

#62TC, 90c 1861 Issue, Blue Green Plate on regular paper, HR, small faults, appears F-VF	200.00	62.50
#72P, 90c 1861 Issue, Plate on Card, HR, VF-Superb	55.00	67.50
#76P, 5c 1861 Issue, Small Die, HR, paper adheres to back, Superb	165.00	160.00
#77P, 15c 1861-6 Issue, Plate on India, LH, F-VF	60.00	72.50
#147TC, 3c 1870 Issue, Brown, Plate on India, HR, small thin, Aver-VF	150.00	72.50
#154P, 30c 1870 Issue, Plate on India, LH, VF-Superb	50.00	52.50
#156-7TC, 1c, 2c 1873 Issue(2), Black, Plate on India mounted on card, VF	31.50	32.00
#158TC, 3c 1873 Issue, Black, Plate on India, mounted on card, left Margin Single (Scarce), VF-Superb	11.00	10.00
#159TC, 6c 1873 Issue, Black, Plate on India, LH, VF	25.00	23.00
#179TC, 5c 1875 Issue, Black, Plate on India, LH, slight wrinkles, o/w VF	27.50	22.00
#193P, 2c Vermilion 1875, Small Die mounted on card, HR, small surface scrape at LL, o/w VF	165.00	95.00
#183P, 2c 1873 Issue, Plate on India, LH, tiny surface scrape at top, appears VF	45.00	22.00
#183P, 2c 1873 Issue, Plate on Card, HR, paper adheres to back, o/w VF	30.00	26.00

#185P, 5c 1873 Issue, Small Die, paper adheres to back, tiny stain, appears VF-Superb	175.00	150.00
#185P, 5c 1873 Issue, Plate on Card, HR, paper adheres to back, appears VF-Superb	45.00	42.00
#210P, 2c 1883 Issue, Plate on Card, LH, VF	45.00	42.00
#211P, 4c 1883 Issue, Plate on Card, LH, VF	47.50	57.50
#212P, 1c 1887 Issue, Plate on India, LH, Superb, Choice & Rare	150.00	300.00
#213P, 2c Green 1887, Plate on India, w/portion next stamp at rt,	50.00	67.50
#214P, 3c 1887 Issue, Plate on India, LH, Almost VF	60.00	52.50
#215P, 4c 1888 Issue, Plate on card, HR, small thin appears VF	45.00	24.00
#216P, 5c 1888 Issue, Plate on Card, HR, small thin, appears VF	40.00	22.00
#217P, 30c 1888 Issue, Plate on Card, HR, VF-Superb	47.50	52.50
#219P, 1c 1890 Issue, Plate on India, Blk (4), VF-Superb	175.00	250.00
#225P, 8c 1890-93 Issue, Pair, Plate on India, w/gum added (partly missing where HH), Almost VF	250.00	230.00
#230-40P, 1c-50c Columbian (11), Plate on India, HR, 5c NH, 2c small faults, o/w VF-Superb	1130.00	1200.00
#230-45P, 1c-\$5 Columbian (16), Plate on Card, HR or HHR, 4c 30c small thins, o/w VF	2100.00	3400.00
#231P, 2c Columbian, Horiz Pair, Plate on Card, NH, Superb	200.00	340.00
#233P, 4c Columbian, Horiz Pair, Plate on India, Superb	120.00	140.00
#234P, 5c Columbian, Horiz Pair, Plate on India, Superb	120.00	190.00
#235P, 6c Columbian, Horiz Pair, Plate on India, Superb	120.00	170.00
#238P, 15c Columbian, Plate on Card, HR, Almost VF	85.00	105.00
#239P, 30c Columbian, Plate on Card, HR, VF Superb	95.00	125.00
#240P, 50c Columbian, Plate on Card, NH, VF	120.00	200.00
#240P, 50c Columbian, Plate on Card, HR VF	120.00	170.00
#241P, \$1 Columbian, Plate on Card, NH, VF	185.00	300.00
#242P, \$2 Columbian, Plate on Card, NH, VF-Superb	240.00	340.00
#243P, \$3 Columbian, Plate on India, NH, VF-Superb	275.00	420.00
#244P, \$4 Columbian, Plate on Card, NH, VF	275.00	400.00
#245P, \$5 Columbian, Plate on Card, tiny HR, VF	350.00	440.00
#247P, 1c 1894 Issue, Large Die on India, reduced to 58x59mm, LH & tiny hinge stains, o/w VF	135.00	115.00
#250P, 2c Type I 1894 Issue, Large Die on India, reduced to 59x61mm, HR, VF	135.00	125.00
#258P, 10c 1894 Issue, Large Die on India, reduced to 45x45mm, LH, small thin, o/w VF	125.00	115.00
#259P, 15c 1894 Issue, Large Die on India, reduced to 45x45mm, LH, slight wrinkling, o/w VF	140.00	120.00
#E1P, 10c Spec Del Plate on Card, LH, Superb	45.00	75.00
#E2P, 10c Spec Del, Plate on Card, HR, VF-Superb	45.00	57.50
#J34P, 5c Due, Small Die Hybrid (22x26mm) mounted on card (149x200mm), VF	—	52.50
#J34P, 30c Due, Small Die Hybrid (23x27mm) mounted on card (146x200mm), VF	—	28.00
#LO1-2P, 1c Carriers (2), Plate on Card, HR, LO2P paper adheres to back, Fine	50.00	32.00
#LO1-2TC, 1c Carriers (2), Blue Atlanta Proofs on thin Card, HR, small thins, Aver-F	105.00	55.00
#LO1TCa, 1c Carrier, Orange, Plate on Wove paper, LH, small faults, Aver-F	250.00	120.00
#LO2TCa, 1c Carrier, Orange, Plate on Wove paper, LH, VF	250.00	280.00
#O1-9P, 1c-30c Agriculture Dept (9), Plate on India mounted on cards, Blks (4), (2c Bot Margin Blk), Superb	740.00	675.00
#O15-24P, 1c-90c Interior Dept(10), Plate on India mounted on cards, Blks(4), Superb	910.00	900.00
#O25-34P, 1c-90c Justice Dept.(10), Plate on Card, Blks (4), O27-28, 30-32P small thins (mostly in UL corner margin, or barely affecting 1 stamp), o/w Superb	960.00	800.00
#O35-45P, 1c-90c Navy Dept (11), Plate on Card, Blks (4), Superb	1095.00	900.00
#O72-82P, 1c-90c Treasury Dept (11), Plate on Card, Blks(4), Superb	1150.00	1050.00
#O83-93P, 1c-90c War Dept (11), Plate on India mounted on cards, Blks (4), Superb	1110.00	1050.00
#PR2TC, 10c Periodicals, 5 Proofs, 4 Diff colors Incl 2 Blue Green, on Thick cream wove paper, HR, w/small faults, appear VF	150.00	200.00
#PR3TC, 25c Periodicals, 5 Proofs, 4 diff colors; Black (2), Lake, Blue Green, Blue, HR, w/small faults, appear VF	150.00	190.00

#PR4TC, 5c Periodicals, 4 Diff colors, on Thick cream wove paper, HR, few small corner creases, o/w VF	120.00	150.00
#PR9-32P, 2c-\$60 Periodicals (24), Plate on Card, HR, 6c creased, o/w mostly VF	261.50	140.00
#PR9TC, 2c Periodicals, 9 Proofs, 6 Diff colors, Incl dupl, Plate on India, 4 HR, few w/small faults, mostly VF	247.50	95.00
#PR16-20P, 12c-60c Periodicals (5), Small Die, 1 LH, 3 w/small faults, appear VF	212.50	95.00
#PR16-21P, 12c-72c Periodicals (6), Blks (4), Plate on India, PR16, 19-20 P w/tiny faults, o/w VF	240.00	95.00
#PR16TC, 12c Periodicals, 8 Diff Colors, Plate on India, 1 HR, VF	220.00	125.00
#PR16, 23-4, 27, 29TC, 12c/\$24 Periodicals (5), 6 Blks (4), Plate on India mounted on card, PR24TC(2), Black, NH, VF	660.00	360.00
#PR17-22, 25, 31-32TC, 24c/\$60 Periodicals (9), Blks (4), Black, Plate on India, 3 HR, PR22TC partly cut apart bet 2 stamps, F-VF	1000.00	525.00
#PR18TC, 36c Periodicals, Black, Plate on India, HR, VF-Superb	27.50	15.00
#PR24TC \$1.92 Periodicals, 6 Proofs, 5 Diff colors: Green, Dull Orange, Light Ultramarine, Dark Carmine (2) & Scarlet (Pair), Plate on India, most HR, VF	192.50	95.00
#PR25TC, \$3 Periodicals, 8 Diff colors, Plate on India, several LH, 1 small thin, o/w VF	220.00	95.00
#PR25TC, \$3 Periodicals, 8 Diff colors: Brown Rose, Scarlet, Orange Brown, Sepia, Green, Lt. Ultramarine, Dark Violet, Violet Black, Plate on India mounted on card, 2HR, 1 small stain, Aver-VF	220.00	115.00
#PR26TC, \$6 Periodicals, 3 Diff colors: Green, Dark Violet, Black Violet, Plate on India, w/irregular bot margins, F-VF	82.50	38.00
#PR26TC, \$6 Periodicals, 8 Proofs, 7 diff colors, Incl 2 Dark Carmine, Plate on India, 2 HR, 4 w/Irregular margins, Aver-VF	220.00	80.00
#PR27TC, \$9 Periodicals, 5 Diff Colors, Plate on India, 1 HR, 3 w/slight thinning, o/w VF	137.50	67.50
#PR28TC, \$12 Periodicals, Green "Atlanta" on thin card, HR, Aver-VF	20.00	10.00
#PR31P, \$48 Periodicals, Plate on card, LH, F-VF	20.00	10.00
#PR32TC, \$60 Periodicals, 3 Diff colors: Green, Brown Scarlet, Plate on India (mounted on card), VF	90.00	42.00
#PR32TC, \$60 Periodicals, 7 Proofs, 5 Diff colors, Incl 2 Dark Carmine, Plate on India, VF	210.00	95.00
#PR81P, 1c Periodicals, Plate on India mounted on card, HR, Almost VF	16.00	7.50
#PR81P, 1c Periodicals, Blk (4), Plate on India, VF	80.00	42.00
#PR85P, 48c Periodicals, Blk (4), Plate on India, VF	150.00	80.00
#PR87P, 72c Periodicals Bot Impt Blk (4), Plate on India, VF	150.00	85.00
Facsimilie, Set 2c-\$60 Periodicals (24), printed w/"Falsch" & "Facsimilie", w/o gum, perforated, few w/small faults, Aver-VF ..	—	20.00

SPECIMENS

#239SE, 30c Columbian, Type E ovpt, Unused, Almost VF	300.00	210.00
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ESSAYS

#55E, 1c 1861 Issue, Black Lithographed Essay, diff label & border from finished design, on heavy laid paper, vent ovpted "Specimen" in Red. HR, VF	—	105.00
#184E-Bd, 3c 1877 Issue, Phila Bank Note Co. Sheet (25), Green Engraved plate impression on proof paper, HR, 2 light corner creases, VF, Scarce	—	200.00
#205Ec, 5c 1881 Issue, Amer Bank Note Co. Large Die C-47 (70x 83mm) on India, Gray-Black (w/Impt), Die sunk on card, plain border of horiz lines around oval vignette, Superb, Rare	—	420.00
Washington Head Vignette, (from Scott #R97-101), Orange Brown masked impression on heavy India paper, w/albino "No 3" at left, full size Die, HR, thin, tiny corner crease, F-VF	—	95.00

Simmy's Stamp Co., Inc., Boston, MA. Sale of Jan. 31-Feb. 3, 1979.

UNITED STATES

Large Die Proofs

30c Blue & Carmine (121P1) Large Die Proof, Rich Vivid Colors, Ext Fresh & Superb	EST NET	\$1750.00	\$1300.00
1c-\$5.00 Columbians (830-45P1) Large Die Hybrid Proofs: mounted on 7¼"x5⅜" cards, 245P1 w/nat. Paper Fiber under die well clear of design. Extremely Fresh & Choice set C.V. \$8650—As Large Die Proofs	EST NET	5500.00	6250.00
1c-\$100.00 1895 Newspaper Issues (PR102-113P1) Large Die Proofs, Extremely Fresh & Superb	EST NET	2000.00	1350.00

Small Die Proofs

1c-90c 1861 First Designs (55-62P2) Small Die Proofs mounted on original gray cards, Deep Rich Shades, Extremely Fresh & Superb	EST NET	3500.00	2100.00
1c-90c 1890-3 (219, 20-9P2) Small Die Proofs mounted on original gray card, Rich Colors, Fresh & F-VF+, VF	EST NET	3250.00	1600.00

The following 6 lots of small die proofs are each privately mounted by hinge on a mat of matching color and then recessed on a 7¾"x10⅜" gray card with an overall gold border. Each is extremely French & Beautiful. Suitable for Framing. The mounting was done by famed artist/designer Irv Yollis

1-90c Reprints (40-7P2) small die proofs, Deep Rich Beautiful Colors Extremely Fresh & Superb	EST NET	3500.00	
1-90c First Designs (55-62P2) small die proofs, Rich Beautiful Colors Extremely Fresh & Superb	EST NET	3500.00	
1c-90c 1869 Pictorial Issue complete (112-17, 19-22, 29P2) Small Die Proofs, Deep Rich Beautiful Colors, Extremely Fresh & Superb	EST NET	7000.00	
1c-\$5.00 Columbians (230-45P2) Small Die Proofs, (mounted on 2 cards) Deep Beautiful Shades, Extremely Fresh & Superb	EST NET	8500.00	
1c-10c Pan Americans (294-99P2) Small Die Proofs, Rich Beautiful Colors, Extremely Fresh & Superb	EST NET	3500.00	
1c-\$5.00 1902-03 Issues (300-31P2) Small Die Proofs, Deep Rich Colors, Extremely Fresh & Superb	EST NET	5000.00	
The above 6 lots are offered as one unit if the bid exceeds the individual prices realized	EST NET	31000.00	22000.00

India Proofs

1c-90c 1869's (112-17, 19-22, 29P3) India Proofs; Beautiful Bright Rich Shades, wide margins, Extremely Fresh and Superb Choice Set	EST NET	3750.00	2500.00
— Rich Beautiful Shades, Extremely Fresh & VF, Superb	EST NET	2500.00	1900.00
— (As above, but blks of 4 mounted on original card. Deep rich colors, Extremely Fresh & Superb	EST NET	12000.00	9500.00
1c-90c 1870-71 Banknote Issues (145-55P3) India Proofs mounted on original card; LS margin blks of 4; Fresh & Superb	EST NET	3750.00	2700.00
— (210-11P3) India Proofs on card, blks of 4, Fresh & VF		650.00	625.00
2-3c 1887 (213-14P3) India Proofs blks of 4, Fresh & VF		550.00	500.00
1c-90c 1890-93 Issues (219-29P3) India Proofs, Rich Bright Colors, Extremely Fresh & VF		E.XIV	1150.00
— (219, 19D, 21-29P3) LR cor blks of 4 India Proofs mounted on original card, Rich Colors, Fresh & Superb	EST NET	5000.00	3000.00
1c-\$5.00 Columbian India Proofs on original card backing (230-245P3) Choice set Extremely Fresh & Truly Beautiful Colors; Sharp Impression Superb Ex-Lilly	EST NET	7000.00	5000.00
1-50c Postage Dues (J1-7P3) India Proofs on card, blks of 4; Fresh & VF		700.00	725.00
1-50c Postage Dues (J22-83) India Proofs on card, blks of 4 w/bot sheet margin, Fresh & VF		490.00	500.00
1c-90c Dept of Interior (O15-24P3) India Proofs, Fresh & VF		110.00	125.00

1-90c Dept of Interior (O15-24P3) India Proofs on card, blks of 4 w/UL corner sheet margins; Fresh & VF	910.00	675.00
1-90c Navy Dept. (O35-45P3) India Proofs on card w/sheet margin at left Fresh & VF	151.50	160.00
1-90c Post Office Dept (O47-56P3) India Proofs, 1c w/minor facial scrape, o/w Fresh & VF	85.50	85.00
1-90c Dept of State (O57-67P3) India Proofs; Fresh & VF	211.50	240.00
1-90c Dept of State (O57-67P3) India Proofs on card w/left sheet margin, Fresh & VF	211.50	230.00
1-90c Treasury (O27-82P3) India Proofs, Fresh & VF	143.00	135.00

Card Proofs

1c-90c Reprints (40-47P4) card proofs; Rich Bright Colors; Extremely Fresh & VF	E.XIV	850.00
1/90c 1861-66 (63, 4, 8-74, 6, 7-8 P4) Card Proofs Rich Colors, Fresh & VF	E.XIV	1200.00

1869 Card Proofs

1-90c 1869's (112-17, 20-2, 29P4) Card Proofs Rich Bright Shades Fresh & Superb EST NET	1750.00	1600.00
— As Above Card Proofs; Brilliant Colors, Wide Margins Est. Fresh & VF EST NET	1750.00	1200.00
1-90c 1873 (156-66P4) Card Proofs; French & VF	720.00	1200.00
1-90c 1890-93 (219-29P4) Card Proofs, Rich Colors, Fresh & VF Superb	E.XIV	1050.00

1893 Columbian Proofs

1c-\$5.00 Columbians (230-45P4) CPLT set of Card Proofs. This set is as Fresh as the day it was printed, it is a magnificent show-piece, all perfect shades & lovely NH. Gems from Lilly Sheets EST NET	6500.00	6000.00
— Card Proofs, Rich Brilliant Colors, sharp Printing Impression; Wide margins; Extremely Fresh & Superb Choice Set EST NET ..	6000.00	4500.00
Blocks of 4; Deep Rich Beautiful Colors, Extremely Fresh & Superb Ex Lilly Choice Set of Blks (Rare) EST NET	32500.00	22000.00

Trial Color Proofs

1-90c 1973-75 (156-79TC) Brown Trial Color Card Proofs, Fresh & VF	440.00	625.00
1c/30c Agriculture (O1-6, 8-9TC) Green Atlanta Trial Color Proofs; Fresh & VF	225.00	130.00
— (O1-6, 8-9TC) Blue Atlanta Trial Color Proofs; Fresh & VF	225.00	130.00
1-6c Executive (O10-13TC) Scarlet Atlanta Trial Color Proofs; Fresh & VF	116.50	65.00
1/90c Dept. of Justice (O25-31, 4TC) Brown Atlanta Trial Color Proofs; 12, 90c w/tiny thin; Fresh & F/VF	249.00	120.00
2-90c Dept of Interior (O16-24TC) Scarlet Atlanta Trial Color Proofs; 90c w/tiny thin; Fresh & F/VF	250.50	130.00
1-90c Dept of Justice (O25-34TC) Blue Atlanta Trial Color Proofs; rich colors, Fresh & VF	288.00	300.00
1/90c Dept. of Justice (O25-31), 4TC) Brown Atlanta Trial Color Proofs, 2c w/trivial thin, o/w Fresh & F-VF, VF	221.50	85.00
1/90c Navy Dept. (O35, 7-40, 2-5TC) Blue Atlanta trial color proofs, 3, 7c w/trivial thin; o/w Fresh & F-VF, VF	259.50	120.00
2-90c Post Office Dept (O48-56TC) Blue Atlanta Trial Color Proofs; Fresh & F/VF	250.50	200.00
1/90c Dept. of State (O57-8, 60-7TC) Green Atlanta Trial Color Proofs; 12c w/tiny thin; o/w Fresh & VF	288.00	160.00
— (O57-67TC) Blue Atlanta Trial Color Proofs; 30c w/trivial thin; Rich Colors, Fresh & VF	316.50	160.00
2-90c Dept. of State (O58-67TCb) Deep Green Goodall Trial Color Proofs; most w/trivial faults, Ex. 90 cut into; o/w VF	870.00	475.00
3-24c Dept of State (O59-65TC) Scarlet Atlanta Trial Color Proofs; 3, 12, 15c, w/sl. thin; o/w Fresh F-VF, VF	202.50	110.00

1/90c Treasury (O72-6, 8-82TC) Brown Atlanta Trial Color Proofs; 3, 6, 7, w/tiny thin; Fresh & VF	278.00	140.00
2-90c Treasury (O73-82TC) Fresh Atlanta Trial Color Proofs; 2c w/trivial tone spot o/w Fresh & VF	278.00	140.00
2/90c Treasury (O73-7, 9-82TC) Scarlet Atlanta Trial Color Proofs; 3c w/indent in card, Fresh & VF	250.50	130.00
2/90c War Dept. (O84-91, 93TC) Blue Atlanta Trial Color Proofs; 24c w/trivial soiling nice colors, Fresh & F-VF, VF	249.00	125.00
2c-60.00 Newspapers (PR9-32TC) Brown Atlanta Trial Color Proofs; 10, 12, 84c \$1.92, \$6, \$24 w/sl. faults, o/w VF	480.00	325.00
Cpt. set of the Columbian Issue, the famous 1894 German Lithographic Edition, each VALUE ovpt'd "IMITATION" and mounted in the orig. booklet; excellent condition Scarce & most interesting Columbian Collateral item	E.IX	210.00
5c Amer. Letter Mail Co. (5L1 Reprint) 6 diff. colors, Fresh & VF	E.IV	50.00

Sotheby Parke Bernet Stamp Auction Co., Inc., New York. Sale of Oct. 3-4, 1978

U.S. Parcel Post Collection of Frederick W. Doolittle

ESSAYS

Brazer #Q1E-A, 1c Post Office Clerk, final design, black photograph of a washed drawing with lettering drawn in black ink, mounted on thick grey card measuring 106x91mm, approved and signed by the Postmaster General on Nov. 15, 1912, hand lettered at top "Changed from 15c" unique Est. \$600-800	\$475
Celluloid tracing for transferring the 1c Post Office Clerk central vignette to soft steel die, most unusual and rare, with crack into design Est. 200-300	230
Brazer #Q2E-A, 2c Frame Essay, black photograph of a washed drawing of the frame only, mounted on thick light grey card measuring 122x100mm, approved for border and size of stamps and signed by the Postmaster General on Oct. 10, 1912, unique	Est. 600-800 650
Brazer #Q2E-B, 2c City Carrier, final design, black photograph of a washed drawing with details drawn in ink, mounted on thick grey card measuring 106x92mm, approved and signed by the Postmaster General on Nov. 14, 1912, at top hand lettered "Changed from 5c", unique	Est. 600-800 450
Brazer #Q2E-C, 2c Steamship and Mail Tender, first design ultimately used on the 10c, black photograph of a washed drawing with some slight retouches, mounted on thick grey card measuring 100x83mm, approved and signed by the Postmaster General on Oct. 11, 1912, unique	Est. 600-800 450
Brazer #Q3E-A, 3c Railway Postal Clerk, first design of a mail truck backed up to a mail train, small die engraved essay in issued color on white wove paper measuring 43x31mm, initially a proof but design rejected later, some thins, Johl states only one copy known	Est. 500-600 575
As Brazer #Q3E-A, 3c Railway Postal Clerk, first design as previous lot, however in large die proof form, mounted on card measuring 204x153mm, signed by the engraver, H. L. Charlton and noted "First one engraved, but cancelled," previously unrecorded	Est. 500-600 800
Brazer #Q3E-B, 3c Railway Postal Clerk, final design black photograph of a washed drawing slightly retouched mounted on thick grey card measuring 122x97mm, approved and signed by the Postmaster General on Feb. 22, 1913, unique	Est. 600-800 475
Brazer #4QE, 4c Rural Carrier, final design, black photograph of a washed drawing, with numerals added in white ink and caption in black ink, mounted on thick grey card measuring 106x92mm, approved and signed by the Postmaster General on Nov. 14, 1912, at top hand lettered "Changed from 10c", unique	Est. 600-800 475
Brazer #Q5-D, 5c City Letter Carrier, rejected design ultimately used for 2c, black photograph of a washed drawing slightly retouched and numerals in white ink, mounted on thick grey card measuring 100x84mm, approved and signed by the Postmaster General on Oct. 10, 1912, marked in pencil at top "Changed to 2c City Carrier", unique	Est. 600-800 525
Brazer #Q5E-A, 5c Mail Train, rejected "Pennsylvania" design, black photograph of a washed drawing with numerals painted in grey, mounted on thick grey card measuring 105x92mm, not signed as approved, unique	Est. 600-800 525
Brazer #Q5E-B, 5c Mail Train, rejected design due to incorrect mail pouch catcher, black photograph of a washed drawing with numerals painted in	

grey, mounted on thick card measuring 105x94mm not signed as approved, unique	Est. 600-800	525
Brazer #Q5E-C, 5c Mail Train, final design with corrected mail pouch catcher, black photograph of a washed drawing, numerals painted in white and pouch catcher drawn in ink, mounted on thick grey card measuring 94x90mm, approved and signed by the Postmaster General on Nov. 19, 1912, unique	Est.600-800	600
#Q5, 5c Mail Train, large die essay of the central vignette, formed out of what appears to be a large die proof with the frame and numerals cut away, mounted on large card measuring 203x152mm, numbered on reverse as a large die proof, unusual	Est. 600-800	500
Brazer #Q6E-A, 10c Rural Delivery, first design ultimately used for the 4c with change to "Rural Carrier", black photograph of a washed drawing, several ink retouches and white wash on numerals, mounted on thick grey card measuring 101x83mm, approved and signed by the Postmaster General on Oct. 10, 1912, unique	Est. 600-800	475
Brazer #Q6E, 10c Steamship and Mail Tender, final design, black photograph of a washed drawing with lettering in ink and numerals in white wash, mounted on thick grey card measuring 106x93mm, approved and signed by the Postmaster General on Nov. 8, 1912, at top hand lettered "Changed from 2c", unique	Est. 600-800	425
#Q7, 15c Collection Service, small engraved die essay in the issued color, design exactly as issued but title vignette "Collection Service" changed from "Automobile Service", on white wove paper mounted on card, previously unrecorded, probably unique	Est. 500-600	475
Brazer #Q7E, 15c Automobile Service, final design, black photograph of a washed drawing with some retouching and lettering in ink, mounted on thick grey card measuring 105x93mm, not signed as approved, unique	Est. 600-800	475
Brazer #Q8E-B, 20c Aeroplane Carrying Mail, final design, black photograph of incomplete engraved design, with some ink retouches to pilot, mounted on thick grey card measuring 98x95mm, approved and signed by the Postmaster General by Nov. 19, 1912, unique	Est. 600-800	425
Brazer #Q4E, 4c Rural Carrier, final design, black photograph of a washed drawing with numerals and smoke added in ink, mounted on thick grey card measuring 105x92mm, approved and signed by the Postmaster General on Nov. 14, 1912, at top hand lettered "Changed from \$1.00", unique	Est. 600-800	475
Brazer #Q10E-A, 50c Manufacturing, official photograph of drawing design with vignette later adopted for the 25c value, mounted on thick grey card measuring 88x67mm, typed label on reverse "Stamp Division/Feb 21, 1912/P.O. Dept.", two creases to card, scarce	Est. 400-500	475
Brazer #Q10E-B, 50c Dairying, first design, black photograph of a wash drawing of a vignette cut out with the frame mounted over, with retouch wash on cows, mounted on thick grey card measuring 98x94mm, not signed as approved, "Original" notation at top, unique	Est. 600-800	475
Brazer #Q10E-C, 50c Dairying, first design, small engraved die essay in issued color on white wove paper measuring 42x30mm, few thin spots, very rare	Est. 500-600	500
Brazer #Q10E-C, 50c Dairying, first design as previous lot, however in large die proof form, mounted on card measuring 204x153mm, previously unrecorded	Est. 500-600	750
Brazer #Q10E-d, 50c Dairying, final design, photograph of incomplete engraved design, mounted on thick grey card measuring 99x94mm, approved and signed by the Postmaster General on Jan. 8, 1913, unique	Est. 600-800	475
Celluloid tracing for transferring the 50c Dairying central vignette to soft steel die, unusual and rare	Est. 200-300	150
Brazer #Q11E, 75c Harvesting, final design, black photograph of a washed drawing with some retouches to horses, mounted on thick grey card measuring 108x89mm, approved and signed by the Postmaster General on Dec. 12, 1912, unique	Est. 600-800	525
#Q11, 75c Harvesting, large die essay of the central vignette, formed out of what appears to be a large die proof with the frame and numerals cut away, mounted on large card measuring 203x152mm, numbered on reverse as a large die proof, unusual	Est. 600-800	290
Brazer #Q12E-AB, \$1.00 Manufacturing, first design ultimately used for the 25c value, black photograph of a washed drawing with numerous retouches in the vignette and lettering in black ink, mounted on thick grey card measuring 104x86mm, approved and signed by the Postmaster General on Oct. 22, 1912, tear to card at right, unique	Est. 600-800	525

Brazer #Q12E-A, \$1.00 Fruit Growing, final design, black photograph of a washed drawing with minor retouches and lettering in black and white ink, mounted on thick grey card measuring 106x94mm, not signed as approved, unique	Est. 600-800	525
Brazer #Q13E-19E, 1c-15c Proposed Numeral Essays, the complete set of 7 different values to have been issued in 1913, engraved large numeral designs in small die proof form on card, in the same colors as the current regular issue, this being the only known set EX. JOHL and SOUTHGATE Est. 5,000-6,000		3250

PROOFS

#Q2P1, 2c City Carrier, large die proof mounted on card, marked in pencil on proof "Unfinished" although a completed design, rare, small tear to proof at top, VERY FINE appearing	750.00	180
#Q3P1, 3c Railway Postal Clerk, large die proof mounted on card, signed by the engraver, H. L. Charlton, rare, VERY FINE	750.00	750
#Q6P1, 10c Steamship and Mail Tender, large die proof mounted on card, rare, VERY FINE	750.00	550
#Q7P1, 15c Automobile Service, large die proof mounted on card, rare, VERY FINE	750.00	600
#Q8P1, 20c Aeroplane Carrying Mail, large die proof mounted on card, small tear in excess margin of proof beyond die area mentioned for accuracy only, rare, VERY FINE	750.00	475
#Q9P1, 25c Manufacturing, large die proof mounted on card, signed by the engraver, H. L. Charlton, light toning specks, still VERY FINE, rare	750.00	325
#Q10P1, 50c Dairying, large die proof mounted on card, rare, light hinge marks on the four corners of the proof, VERY FINE	750.00	750

Robson Lowe International, Ltd., Bermuda. Sale of Feb. 15-16, 1979

BRITISH WEST INDIES

BAHAMAS

1862-83 line-engraved (1d. and 6d.) and surface-printed (1/-)

1862 1d. in lake, cut down die proof taken from the Perkins' Bacon die, struck on glazed medium card, defective at top. This was made around 1872.	\$200	160
1883 perf. 1-1½ 1d. in orange-brown affixed to piece (87x39 mm.) marked "4d. Proposed colour".	\$500	650

1884-98 Watermark Crown CA

Essays

1/- die proof (issued design) in deep bright blue with "FIVE SHILLINGS" handpainted over "ONE SHILLING" in value tablet, struck on glazed card (93x61mm.) dated "17 AUG 83".	\$600	1500
—two similar die proofs but with value removed, one in carmine with "FIVE SHILLINGS" in frame handpainted below and one in brown with "ONE POUND" similarly painted below, each on a glazed card (93x61mm.) dated "5 SEP 83".	\$1500	2800
Key-type Die I perf. 11½ with blank duty spaces 5/- in purple and £1 in brown, each hand-painted "BAHAMAS" and value and affixed to separate cards (61-86mm.) marked "Spec. BLS" and dated "3 SEP 83".	\$1500	2000
£1 hand painted essay in brown and grey on yellow and in the approximate design of the 1865 1/- but enlarged to 25½x30mm. and affixed to card (70x85mm.) dated "17 AUG 83".	\$1000	1400
Pen and ink drawing of the issued 1884 design with value tablet blank and with framed "FIVE SHILLINGS" and "ONE POUND" hand painted below, the whole painted on piece of tracing paper (73x98mm.), slightly reduced by cutting at left, marked "Appd for design EB" and dated "NOV 26th 83", three slight vertical creases, one of which crosses the design.	\$600	800

Die Proof

Cut down to 22x25½mm. and with value tablet blank, toned and dated "18/3/84" on reverse	\$125	160
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The Colour Scheme

Piece of paper (205x255mm.) dated "Nov. 20 83" and headed "Existing and proposed Schemes of Colours", the existing colours being 1882 perf. 14 1d. (marked "This colour is so nearly that which is prescribed by the International Postal Convention for this duty that it could not well be improved upon"), 4d. and 1/-, a few perfs. partially clipped and 1863-80 imperf. 6d. (marked "This colour cannot be improved upon") and the "proposed colours for surface printed stamps" being represented by three 1/- perf. 12 colour trials in carmine (marked "1d."), in yellow (marked "4d.") and in deep rich mauve (marked "6d."), creases do not affect any proof.	\$1400	2400
Three 1/- perf. 12 colour trials affixed to piece of paper (96x124mm.) bracketed as "proposed colours" with the trial in blue-green marked "1/-", in sage-green marked "5/-" and in deep Venetian red "£1", slight fold affects the last.	\$1200	2100
Ten imperforate 1d. on CA paper labelled "1" to "10" and affixed to two pieces (one dated "Novr. 14th 1900"); all are printed in doubly fugitive ink with black (marked "Too easily photographed"), in black and red (marked "£1 and initialled "WHM"), purple and blue (marked "5/-" and initialled "WHM"), black and yellow, purple and green, purple and black on red, purple and red on red, green and yellow on yellow, purple and black on yellow and in green and red on yellow, some creased.	\$3000	3200

Proposed Fiftieth Anniversary 2½d. value

Essays

In mauve with details touched up in Chinese white, design as 1884 issue but “37 2½d. 87” in value tablet; drawn on piece of tracing paper and affixed to card (115x63mm.) with similar hand painted drawing of the Trinidad 1883 2½d. in blue affixed alongside, the latter is marked “A” and the former “B”.\$1000 900

Die Proofs

Two die proofs in black on glazed card (93x61mm.), one with the “37-2½d-87” and the other with the issued “2½ PENNY” value tablets hand drawn in carmine ink, the first marked “A”, the second “B” and both dated “DEC.7th.87”.\$600 1900

1901-03 Queen’s Staircase

Essays

1d., two composite essays, each partly hand-painted on card (90x115mm.), one in black dated “19 DEC 1900” with “1d.” additionally at top and with frame in the design of the British Guiana 1898 10c. altered by hand, the other in black and carmine, dated “March 14th 01” with hand-painted vignette and in the issued design.\$1000 1500

Die Proof

Cut down die proof of the vignette, dated “21/3/01” on reverse, toned.\$100 130

Imperforate 1d. colour trials

In purple-black and red, initialled “WHM” and in brown-black and red, both on Crown CC paper and affixed to piece (115x157mm.) marked “Appendix A” and dated “29 MAY 1901”.\$500 950

1901-03 Perforated 1d. colour trials

In black and orange marked in blue crayon “X 5d.”, a little creased at top in green and black marked “2/-” and in blue-green and brown marked “3/-”, each on CC paper and affixed to separate piece with a fourth piece marked “Appendix No. 1 B” and dated “Oct. 15th 1901”.\$1200 1100

1902-11 King Edward VII

Essay

Photograph of an essay of the issued design but with incorrect conch shell at right, with blank value table and affixed to card (90x115mm.) dated “OCT 4 1901”.\$250 425

Die Proof

The corrected design struck on glazed card cut down to 26½x28½mm. and with uncleared surrounds and value tablet.\$300 650

Imperforate colour trials, 1d. value

Seven colour trials affixed to “Appendix A” sheet (165x338mm.), dated “7 AUG. 1902”, in red (creased marked “1d.”), ultramarine (“2½d.”), orange (“4d.”), violet (“6d.”) not approved and with an eighth colour trial in brown affixed alongside (marked “Appd for 6d.”), green (“1/-” crossed out and “f1” inserted and marked “Stamp green Duty in black), purple and blue (creased, “5/-”) and grey and carmine (“f1” crossed out and “1/-” inserted) with instructions as to colours and inks written alongside.\$2500 2800

Imperforate colour trials, 1/-value

In brown and scarlet, in violet and black and in blue-green and scarlet, marked respectively “1/-”, “5/-” and “f1” and affixed to Appendix sheet (206x216mm.) dated “16th February 1906”.\$800 1900

1912-19 King George V

Die Proof

Complete design with blank tablet on glazed card (52½x40mm.) marked “For hardening Jan. 24 1912 G.A.R.”.\$150 525

1917 Queen’s Staircase

Colour Trials

Three imperforate 5d. colour trials affixed to “Appendix” sheet (196x304mm.) dated “6th Decr. 1916”, one in green and purple on orange marked “3d. A”, one in purple on orange marked “3d. B approved” and the last in black and mauve marked “5d.”, the sheet marked “K.B. 7.12.16”\$800 1600

1917 Red Cross stamp

Three hand drawn essays of the overprint each on separate piece of tracing paper (c. 55-60mmx 65-70mm.), each with cross in red (two smudged), two with date in black below (“1.1.17” and “1st Jan. 17”) and the third as issued and marked “Approved WHM 29/12/16”.\$400 650

1919 WAR TAX overprint

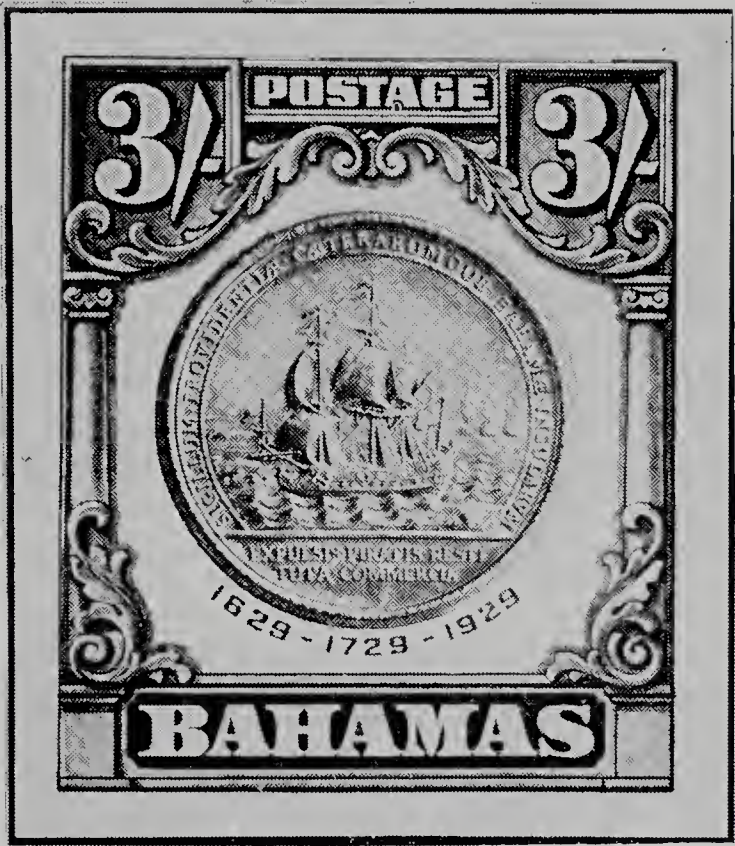
Piece of paper (109x139mm.) with some pinholes and two vertical creases with five different “WAR/TAX” overprints, two bracketed and marked “Approved for small” or “large stamps”, the whole marked “WHM 6/2/19”.\$350 475

1920 Peace Celebration

Die Proof		
In black on glazed paper (46x43mm.), without value and dated "11.9.19".	\$500	500
Pull from the die		
In bright ultramarine without value on wove paper (43x37mm.), small corner crease not affecting design.	\$500	700
1920 Peace Issue Imperforate ½d. Colour Trials		
In reddish brown on "Appendix" piece (140x93mm.) dated "4th Novr. 1919" and marked "3d. Approved" and in deep myrtle-green on piece (72x83mm.) marked "Approved for Is WHM 7.11.19", a vertical crease does not affect the trial.	\$700	1500

1930 Tercentenary

Essays		
3/- composite essay with "POSTAGE" between two "3/-" at top, seal of colony in middle with dates below and "BAHAMAS" at foot, considerably touched up or painted by hand, enlarged to 77x91mm. on thick card.	\$600	1800
—the same essay photographically reduced on card (34½x41½mm.) with light greenish mark over frame.	\$500	1100



1931-34 New values

Die Proofs		
Die Proof of "THREE HALF PENCE" value tablet on card (90x61mm.) and of "THREE PENCE" on glazed card (93x61mm.), the last marked "BAHAMAS 1189" and dated "APRIL 1st 1931".	\$200	300
Imperforate Colour Trials		
3d. in purple on pale yellow affixed to piece (110x53mm.) marked "Purple should be slightly deeper", "Appd HW" and dated "7/5/31"	\$150	325

1935 Silver Jubilee

1½d. to 1/-, the set of four: die proofs of the frame, each in black on piece of wove paper with a fifth piece marked "Appd for Dies 22/12".	\$1500	2100
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1930 Air Mail 6d. Essay

Composite artists drawing with "Flamingoes in flight" vignette. 73x43mm. on card (174x117mm.) endorsed with details of printing and colour also photograph of sketch of the same vignette but excluding King's Head.	\$600	1200
The same design, reduced to 36x21mm in blue-grey and carmine, the vignette and part of the frame being hand-painted. Affixed to card (115x106mm.) "A" and "D.P. Duplicate" to be produced by recess and dated "12th SEPTEMBER 1930".	\$500	1500
A similar essay but marked "B" and "L. PRESS Duplicate" and to be produced by typography.	\$500	1200

Special Delivery Stamps

1917 (April) "Appendix" piece (193x184mm.) bearing two imperforate 5d. black and mauve overprinted with the issued "SPECIAL/DELIVERY" type in black (this marked "Approved WHM 16.4.17" and in red, the piece marked "The stamps are to be printed in black and orange" and dated "12th April 1917".	\$600	1200
1917 (November) piece of paper (83x78mm.) bearing four different "SPECIAL/DELIVERY" overprints, the issued (1918 type) being ticked.	\$250	325

Envelopes

1892 2½d. in blue and grey and 4d. in mauve, two artists drawings on tracing paper, 62x84mm and 77x106mm. respectively each with some details picked out in Chinese white, the first dated "DEC 9th 91", the last backed on paper.	\$450	650
1901 Staircase 1d. in carmine (marked "Size 9½ AA quality"), in scarlet (similarly marked, also with pencilled "Approved WHM") and in black (unmarked), also five other envelopes without stamps with various quality markings, some creases	\$400	800

Registered Envelopes

1894 2d. in blue and grey with head and two of the frames in Chinese white, artists drawing painted on tracing paper (70x89mm.) dated "JULY 27th 93".	\$200	330
1902 photograph of K.E. 2d. proof affixed to card "OCT 4 1901" and proofs in vermilion of the K.G. V 2d. Registration, 1d. Postage and K.G. VI 2d. Registration (2, one marked "B 665", initialled and dated "24/1/38", the other "B 663" and additionally marked "Appd 26/1"	\$150	340

Postcards

1883 1½d. brown with "BAHAMAS (ILES DE BAHAMA)" above arms, and hand painted drawing of the stamp, the card with large manuscript "X" and endorsed "To be double thickness as design below".	\$200	600
1902 1d. carmine with handpainted "BAHAMAS" and "ONE PENNY" affixed to "Appendix" sheet (199x310mm. dated "27th February 1902", the card marked "Approved WHM 12.7", vertical crease away from stamp.	\$150	550

BRITISH GUIANA

1888 Postage and Revenue Essays

1876 design in purple with "POSTAGE" tablet overprinted "POSTAGE & REVENUE" and value tablet hand painted "12 CENTS", both in green, imperforate and affixed to card (94x62mm.) marked "C", initialled and dated "2.11.88", crease at right away from the essay.	\$400	380
Two 12c. essays in purple and green with details picked out in Chinese white, both on tracing paper (66x87mm.) and dated "SEP 14 88", one (marked "A") is the 1889 design and has "REVENUE" and "\$4.80" framed duties painted alongside and the other (marked "B") has "BRITISH GUIANA" at top, the colony's motto is in a form of a horseshoe around the ship and it does not incorporate Postage and Revenue.	\$500	575

1898 Queen Victoria's Jubilee

Essays

Two 15c. composite essays of the two issued designs. Mount Roraima in black and grey and Kaieteur Falls in black and blue, both with vignettes touched up by hand, mounted on card, 115x90mm. or 90x115mm., and dated "Oct 20th 97".	\$900	750
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Die Proof

Kaieteur Falls vignette on toned thin card (22½x36mm.) dated "25/1/98" on reverse.	\$250	210
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Colour Trials

Imperforate trials without value affixed to four pieces with Mount Roraima design in blue-black and lake, green and sepia and red-brown and blue with "1 Cent", "5c" and "15c" written alongside and Kaieteur Falls design in brown and blue and blue-black and orange-red with "2c" and "10c" written alongside, each marked with red ink "X" indicating that these were the chosen colours for this issue.	\$1500	2100
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Note: Owing to an accident to the plate of the 1c. a new one had to be prepared delaying delivery of this value by nine months. In the interim the colour of the frame appears to have been changed from lake to carmine

Silimar trials with Mount Roraima in brown and indigo and in blue-black and orange-red and Kaieteur Falls in blue-green and lake, red-brown and blue and in green and brown, the reversal of colours to design from the previous lot; each has a central guide line at left

\$1500	2000
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1899 2c. colour trials

"Appendix" sheet (166x305mm.) dated "Octr 3rd 1899" and bearing one unicoloured and six bi-coloured imperforate trials; two bracketed "For 2 cents" (one in carmine, the other in dull purple and carmine, this marked "this EB") and five bracketed "For 96 cents", vertical and two horizontal creases, one of which affects one trial.	\$800	700
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Note: It was not until 1906 that a new colour for the 96c. was chosen

(To be continued)

Secretary's Report

By DAVID E. McGUIRE, *Secretary*

RD #4, Colonial Drive, Katonah, NY 10536

Members Admitted

- 1541 Markiewicz, William, 8 Meadowbrook Lane, Goshen, NY 10924 (Proofs & Commemoratives) by Falk Finkelburg
- 1542 Hannah, Frank R., 50 Fox Grove Dr., Hampton, VA 23664 (Virginia Currency) by Larry Adams
- 1543 Trenchard, Herbert A., 6909 40th Ave., Hyattsville, MD 20782 (Philatelic Literature) by Ernest Wilkens

Change of Address

- 1275 Forque, Dennis, to P.O. Box 750, Hillside, IL 60162
- 822 Smedley, Glenn B., to 2449 Paseo Rd., Colorado Springs, CO 80907
- 1465 Firmbach, Clifford P., to 4500 So. 31st St., Apt. 103, Arlington, VA 22206
- 1351 Denison, John C., to 6420 S. Shore Dr., Whitehall, MI 49461
- 1353 Carlson, Richard D., to P.O. Box 2785, Springfield, VA 22152
- 1062 Zapletal, Edward S., to 2 Jasmine Ct., Millbrae, CA 94030
- 1536 Smith, Bruce W., to Box 7201, Ft. Wayne, IN 46807
- 1424 Harris, Ronald, to 3823 Harvest Lane, Glenview, IL 60025
- 1442 Knight, Lyn F., to P.O. Box 12261, Overland Park, KS 66214

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- | | | | |
|------|----------------------|------|------------------------|
| 1500 | Braniff, Thomas | 1474 | Michel, John |
| 1513 | Candelent, Thomas B. | 1269 | Pardee, Howard C. |
| 1410 | Tian Chiong Ching | 1395 | Wright, John |
| 1479 | Perrin, Jack J. | 1016 | Schober, Dr. Joseph E. |
| 1312 | Peyton, Dr. John C. | 1072 | Stump, William A. |
| 1386 | Richmond, Russell F. | 1496 | Townsend, Wesley P. |
| 1507 | DeAngelus, Ronald P. | 1478 | Tripp, Stephen R. |
| 1223 | Friend, Clifford L. | 1490 | Walsh, M. |
| 1238 | King, James D. | 1416 | Wilson, James M. |
| 1405 | Kleindolph, Jerry | 1417 | Wright, Bruce II |
| 1276 | Logan, John B. | | |

Enumeration of Membership

Number reported in JOURNAL #141	423
Gains	3
Losses	21
Net Membership	405
Non-Member Subscribers	28

EPS Dues Increase Effective July 1, 1979

The Board of Directors of The Essay-Proof Society meeting on March 14, 1979 resolved to raise annual dues to fifteen dollars because of ever-increasing paper, printing and mailing costs. Although the Society is in a relatively good cash position at the moment, this favorable situation is only temporary due to unusual contributions. If these contributions were removed from the balance sheet, the operating expenses of the Society would continue to exceed the income. The Directors are hopeful that the members will recognize the realities of our inflationary economy and continue to support the Society.

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Writing in *Linn's Stamp News*, Franklin R. Bruns calls attention to the fact that the Bureau of Engraving and Printing's "Postage Stamp Plate Activity Report" for June 1978 included plates 38570-77 assigned to a 16c stamp described as "head—Statue of Liberty, sheet". This is not the 16c Americana stamp released earlier in 1978 for the anticipated but never instituted 16c letter rate. The plates assigned were for gray, black, blue and red colors (two plates for each color), indicating a multicolor stamp. According to the report, the plates were never certified and were cancelled June 8 with no impressions.

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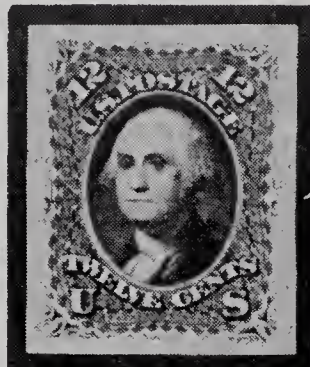
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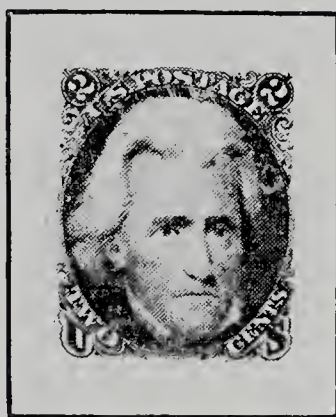


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